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PREFACE.

In order that this little work may be of general utility, the author has carefully endeavoured to collect and explain clearly those facts universally accepted as the ground-work of Harmony, rather than bring forward any special opinions he himself may have formed. He therefore hopes that it will be found suitable as a preparatory textbook to *any* standard work on the same subject of a more advanced type. The system of naming Intervals hitherto used in this Primer not having proved generally acceptable, in this and all future issues the nomenclature will be that commonly used in English Institutions and Examinations.

As the art of Harmony cannot be learnt without a master, the author trusts he may be allowed to suggest that teachers will lessen their own labour and advance their pupils' progress by dividing each lesson into three portions; in the first, the master should read a chapter or part of a chapter *with* his pupil, explaining away difficulties and enlarging on those subjects which have been necessarily only treated consisely; in the second, the pupil should be *assisted* in preparing an exercise; in the third, he should be catechised in the manner shown at the close of every chapter.

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HARMONY.

CHAPTER I.

1. THE study of Harmony, in its common acceptation, includes the following subjects :—

a. The method on which chords are constructed and classified.

b. The relation of successive chords to each other ; called also, harmonic progression.

c. The art of writing progressions grammatically.

2. The first two of the above may be called the *analytical* study of harmony ; the last, the *practical*. Many people can analyse music who are unable to compose it.

3. But when we come to consider the nature of the construction of a chord we find that one fact is common to all, namely, they are made up of scale-sounds.

It is self-evident that this must be the case, because the scale is, as it were, the *material* of which chords are, and can only be made.

4. Hence it becomes necessary to consider the form of the SCALE before studying the construction of chords.

5. But if we again think over the nature of a CHORD we shall find that the notes forming it not only have certain relation to a scale, taken all together, but that they have a relation of distance from each other. For example, the notes of the chord

have, as a whole, a close relation to the scale of C ; but they are between themselves related thus : C to E a major third, E to G a minor third, and so on.

Hence it is necessary to study the nature of, and also to classify INTERVALS before considering chords.

6. In order to allow reference to be made to the different degrees of scales without reference to their key, the following names are in use:—

Tonic	1st degree.
Super-tonic	2nd degree.
Mediant	3rd degree.
Sub-dominant...	4th degree.
Dominant	5th degree.
Super-dominant (sub-mediant)	6th degree.
Leading-note (sub-tonic) ...	7th degree.

MASTER AND PUPIL.

Q. What subjects have to be understood before learning chords?

A. The nature of scales and intervals.

Q. What have scales to do with chords?

A. Chords are made up of notes of a scale, and belong to a key.

Q. What have intervals to do with chords?

A. The notes which form a chord have certain intervals between them.

Q. What is the mediant of A?

A. C♯.

Q. What is the sub-dominant of B♭?

A. E♭.

Q. What is the dominant of B?

A. F♯.

[The pupil should be made perfectly familiar with these terms.]

CHAPTER II.

7. A SCALE is a succession of sounds proceeding by single degrees or steps.

8. The size of these degrees or steps has varied considerably at different periods of history, and among different nations.

9. One interval, however, in the scale has never varied and will never do so, namely, the OCTAVE.

10. Hence all discussions on the construction of the scale, whether scientific or historical, turn upon the question: into how many portions the interval of an octave ought to be divided.

Theoretically any number of different sounds can exist between a note and its octave, but practically only a few of these are available for use.

11. The system of dividing the octave most commonly known and used in Europe is that of SEMITONES. Twelve of these form an octave. A semitone is half a TONE.

12. A scale, all the steps of which are semitones, is called CHROMATIC.

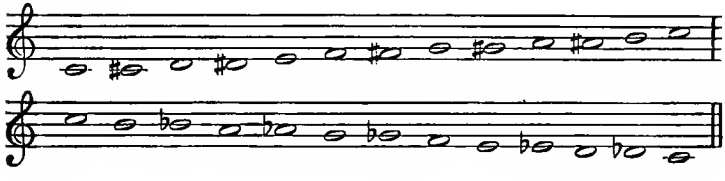
13. When a scale is formed by a succession of tones and semitones, arranged according to definite rules, the scale is called DIATONIC.

14. When a scale contains intervals smaller than a semitone it is called ENHARMONIC.

Enharmonic scales are actually now in use amongst some Asiatic nations and elsewhere. Many enharmonic instruments are now made in this country. An explanation of the reasons which prompt mechanists to construct them will be found in Novello's Music Primer, "The Scientific Basis of Music."

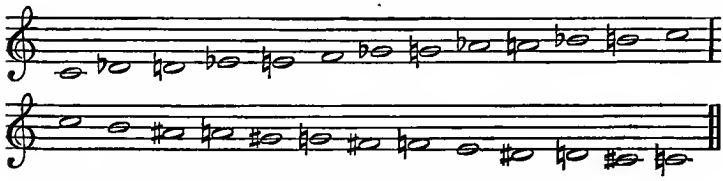
15. A chromatic scale can be formed by using sharps or flats. Sharps are most commonly used in ascending, flats in descending, thus:—

Ex. 1.



The most probable reason for this is that by this means a smaller number of *accidentals* is required than would be the case if we were to ascend by flats and descend by sharps, thus :—

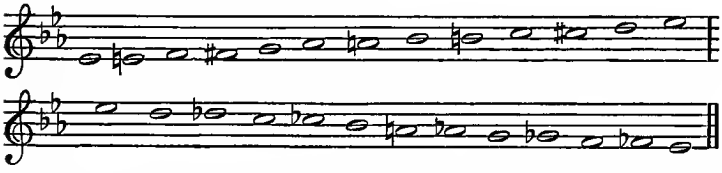
Ex. 2.



In Ex. 1 only ten accidentals are used, but in Ex. 2 twenty.

16. For a similar reason (the avoidance of accidentals) it is a law that a note influenced by the signature should not be disturbed in a chromatic passage. For example, the chromatic scale of E♭ would be thus written :—

Ex. 3.

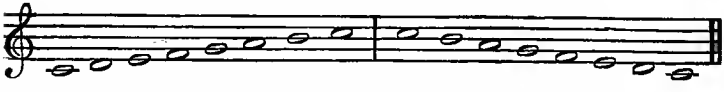


When the student has proceeded further he will, however, find that in the descending portion of Ex. 3 the C♭ is often made B♮ and the G♭ into F♯, because B♮ is a characteristic note of the key of C minor, and also F♯ of G minor; and the keys of C minor and G minor are both closely related to the key of E♭. The same slight deviation from the rule given in Sect. 15 will be traced in *all* the descending chromatic scales of flat keys.

17. The diatonic scale is of two kinds, MAJOR and MINOR. These are called sometimes the major and minor MODES.

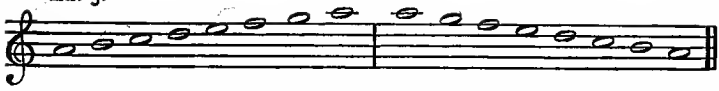
18. The form of the major diatonic scale has remained fixed for about two centuries. The scale of C is called the NORMAL diatonic scale, because no sharps or flats are required in its formation, *e.g.*—

Ex. 4.



19. The minor scale has undergone various changes. It existed long before the major scale in the following form:—

Ex. 5.



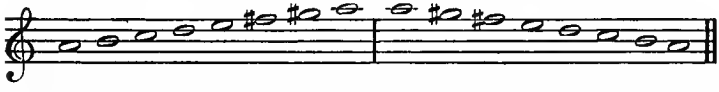
This was derived from one of the ancient Greek systems, and was afterwards incorporated into the old Church song.

20. The peculiarity of this ancient scale, to our ears, is that it possesses no LEADING-NOTE or semitone below the tonic (*subsemitonium modi*).

This leading or CHARACTERISTIC note (*nota characteristica*) is an essential feature of the modern form of the scale.

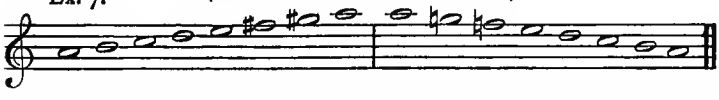
21. It was found that, if a G♯ were inserted in the scale given in Ex. 5, the interval from F♮ to G♯ would be larger than a whole tone; in fact, it would be an *augmented* tone, and this interval being at that time considered inadmissible, the F was raised to F♯; so the next form of the minor scale stood thus:—

Ex. 6.



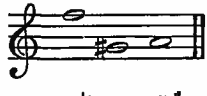
22. This form (Ex. 6) sounded very pleasant when ascending, but in descending it so strongly suggested the major scale that it was altered to this:—

Ex. 7. (Called the Melodic Minor Scale.)

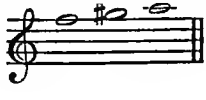


It was argued that a leading-note or note leading *up* to the tonic could not possibly be wanted when coming *down* (Ex. 7), so G♯ might well be made G♮, and the next note by being made F♮ would restore the sense of being in the *minor* mode.

This form of the minor scale is still in common use, but owing to the gradual introduction by composers of the beautiful melodic progression—

Ex. 8. 

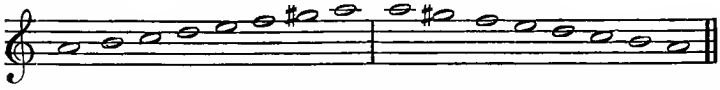
the mind began to associate F♮ and G♯ as essential parts of the scale of A minor, and although the following—

Ex. 9. 

was not so commonly found in melodies as that given in Ex. 8, it was impossible to object to its admission as a portion of the mere succession of scale notes.

23. The most modern form of the scale is therefore the following:—

Ex. 10. (Called the Harmonic Minor Scale.)



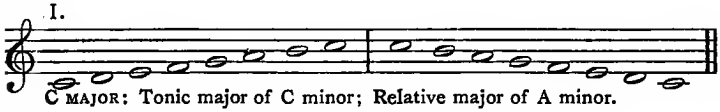
24. The above scale (Ex. 10) has, out of its seven notes, six which also belong to the key of C. Hence it is called the RELATIVE MINOR of the key of C. The same may of course be said of the form given in Ex. 7.

25. The same scale (Ex. 10) has five notes found also in the major scale beginning on the same tonic or key-note. Hence it is closely allied to it, and is called the TONIC MINOR of the key of A major.

26. Viewing the relation of these keys from another point, it may of course be said that C major is the RELATIVE major of A minor, and A major is the TONIC major of A minor.

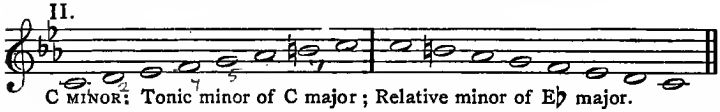
27. We thus get a set of related scales of much importance, *e.g.*—

I.



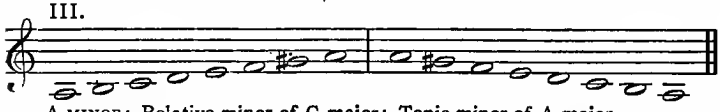
C MAJOR: Tonic major of C minor; Relative major of A minor.

II.



C MINOR: Tonic minor of C major; Relative minor of E♭ major.

III.



A MINOR: Relative minor of C major; Tonic minor of A major.

So many laws of progression and modulation depend upon the fact that all key-notes and scales are in their order of succession *at the interval of a perfect fifth from each other*, that it will be found of great advantage to the young pupil if he is taught to consider the key C as a central key, and all the sharp keys as proceeding from it on the right-hand side, and all flat keys as proceeding from it on the left-hand side.

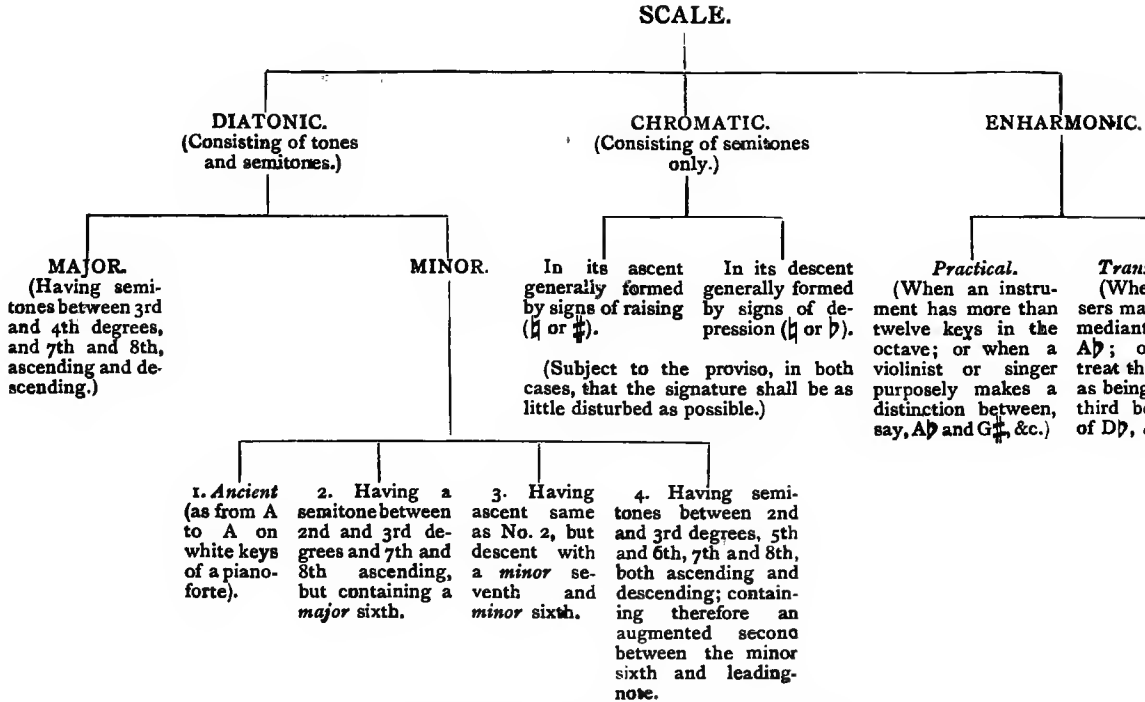


DIAGRAM SHOWING SCALES NOW IN USE

A merely casual glance at the diagram opposite might lead the pupil to suppose that, having got into the key at C♯ (to the right hand), he could get no further, and also that a similar fate would await him if he unfortunately got into the key of C♭ (on the left hand). It is quite clear that no *new keys* can be formed on the right hand or left hand of the series, but, if he will examine it more closely, he will find that the third key from the left (D♭) is practically the same as C♯ (seven sharps), and also that the third key from the right-hand side (B) is practically C♭ (seven flats); hence it happens that, by merely altering the names of the notes, the key of seven sharps can be reached through the flat keys on the left of C, and similarly the key of seven flats can be reached through the sharp keys on the right of C.

Whether he should proceed to the left by fifths downwards, or to the right by fifths upwards, the key from which he has started, C, will be again reached.

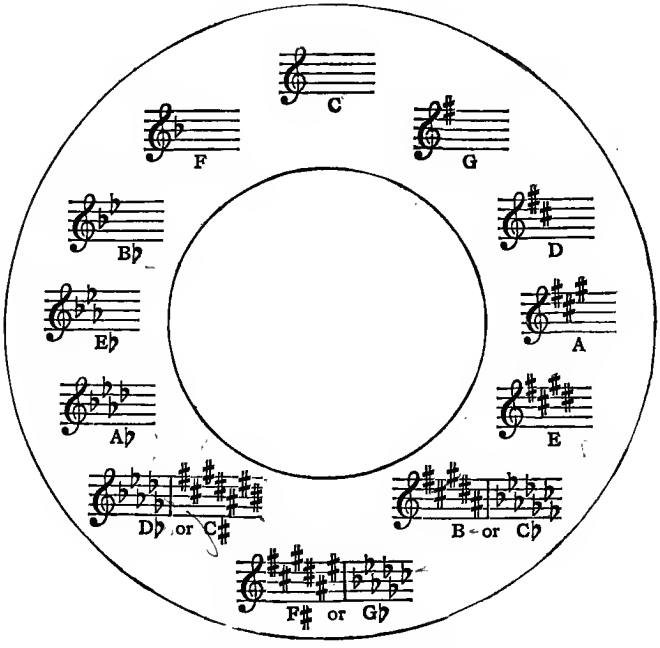


DIAGRAM SHOWING CYCLE OF KEYS.

To face page 8.

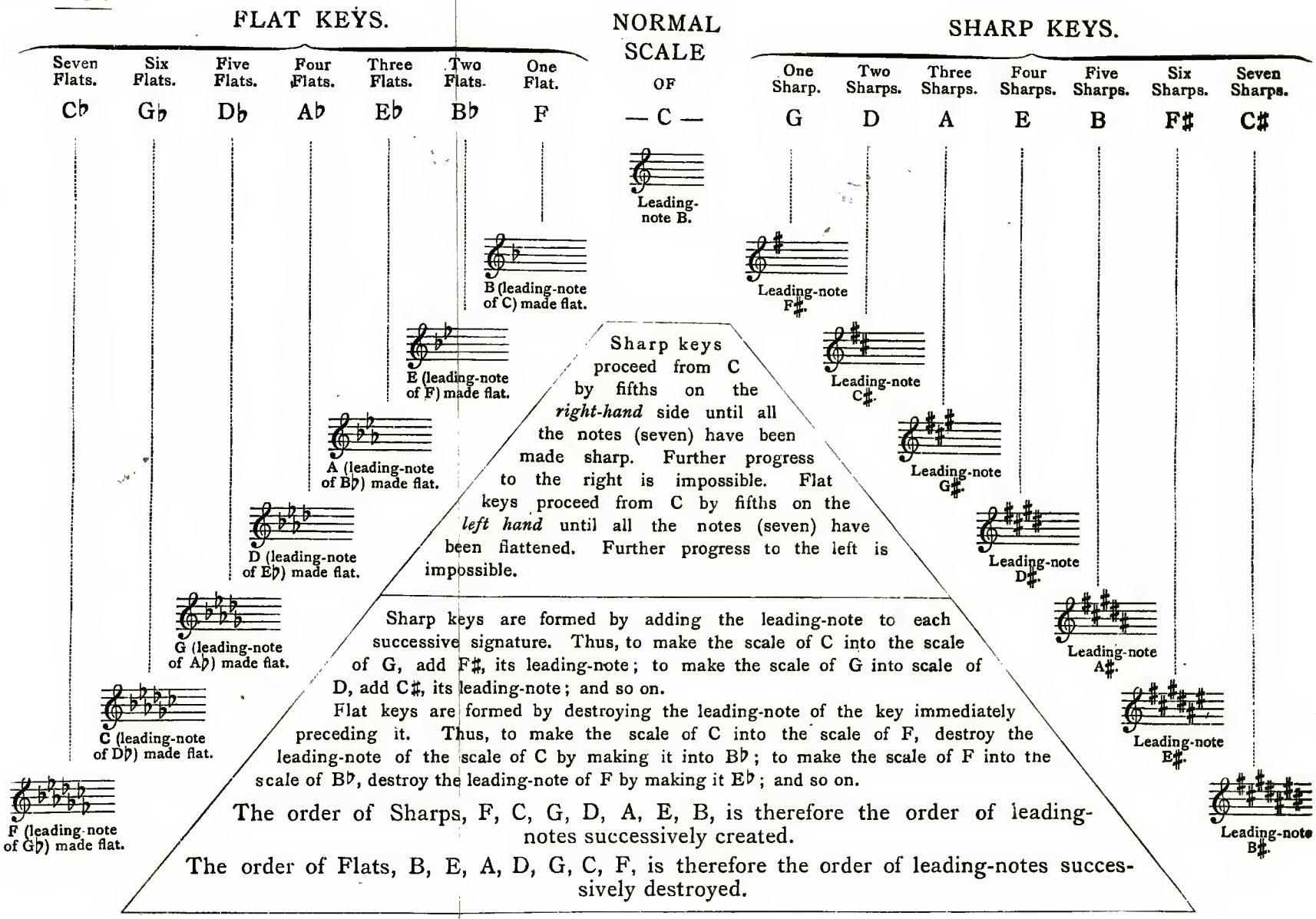
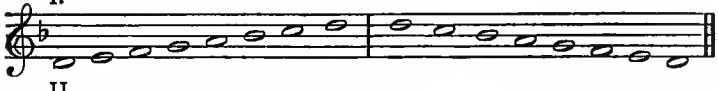


DIAGRAM SHOWING FORMATION OF KEYS, STARTING FROM C.

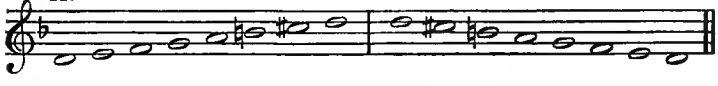
MASTER AND PUPIL.

Q. What is a scale?
A. A succession of sounds proceeding by single degrees.
Q. How is a scale made?
A. By subdividing the interval of an octave into parts.
Q. Into how many parts?
A. In the ordinary (though not most perfect scale) into twelve parts called semitones.
Q. What is a chromatic scale?
A. A succession of semitones.
Q. What is a diatonic scale?
A. A succession of tones and semitones arranged in a definite order.
Q. What is an enharmonic scale?
A. A scale containing some degrees smaller than a semitone.
Q. How is the diatonic scale divided?
A. Into two kinds or modes, major and minor.
Q. How many forms of the minor mode exist?
A. Four.
Q. Write them out on D as a tonic.

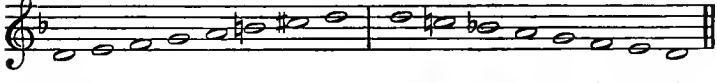
I.



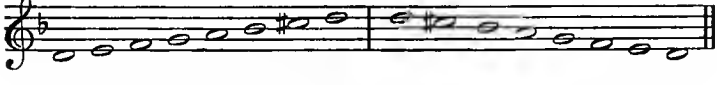
II.



III. (Melodic.)



IV. (Harmonic.)



Q. What is the *relative* minor of a key?
A. The minor scale commencing on the third below it, constructed like Nos. 3 or 4.
Q. What is the *tonic* minor of a key?
A. The minor scale commencing on the same key-note.
Q. How many notes are common to any major scale and that of its relative minor?
A. Six; the first six notes.
Q. How many are common to any major key and its tonic minor?
A. Five; the first, second, fourth, fifth, and seventh notes.

CHAPTER III.

28. INTERVALS, or the distances between sounds, are reckoned—

1. Upwards.
2. Inclusively.
3. By the number of names of notes they contain.

Intervals are reckoned upwards, because in the study of harmony the lowest note, or bass, is of the greatest importance, and calculations are therefore made from it, and not from the highest part, or treble.

By "inclusively" is meant "counting in both limits;" thus, C to E is a third, because C and E are both counted in the interval.

It is necessary sometimes to count the number of names of notes in an interval, as it assists the pupil to find out their nature. For example, C to F♯ and C to G♭ appear to be the same on a pianoforte; but C to F♯ is a fourth, because it contains four names, C, D, E, F; and C to G♭ is a fifth, because it contains five names, C, D, E, F, G.

29. If we take any key-note, and reckon the intervals contained within an octave from that key-note, by returning to it each time, the Fourth, Fifth, and Octave, are called Perfect, all the others Major, *e.g.*,

C to D is a major second.
C to E is a major third.
C to F is a perfect fourth.
C to G is a perfect fifth.
C to A is a major sixth.
C to B is a major seventh.
C to C is a perfect octave.

30. This rule of course applies to intervals in all keys: if the upper note is in the major scale of the lower note, the interval is perfect or major. Thus E♭ to G is a major third, because G is the third degree of the major scale of E♭; similarly, B to C♯ is a major second, because C♯ is the second degree of the major scale of B; and also, E to C♯ is a major sixth, because C♯ is the sixth degree of the scale of E.

[The young pupil should be very careful to remember that a letter without an accidental attached means the *natural* note; thus, B means B♮ (not B♭), and so on.]

31. Major Intervals made one semitone less are called MINOR; Perfect Intervals made one semitone less are called DIMINISHED, *e.g.*,

C to D♭ is a minor second.
C to E♭ is a minor third.
C to F♭ is a diminished fourth.
C to G♭ is a diminished fifth.
C to A♭ is a minor sixth.
C to B♭ is a minor seventh.
C to C♭ is a diminished octave.

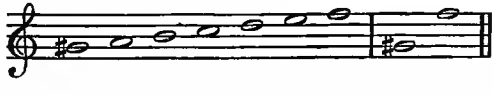
32. The rule of course applies to intervals in all keys. Thus, E to G is a minor third, because the major third of E is G♯, not G; the interval is therefore a semitone less than major, and therefore is minor. Similarly, A to F is a minor sixth, because the major sixth from A is F♯; and, also, B to F will be a diminished fifth, because the perfect fifth from B is F♯.

33. Intervals made one semitone more than major, or perfect, are called AUGMENTED, *e.g.*—

C to D♯ is an augmented second.
C to E♯ is an augmented third.
C to F♯ is an augmented fourth.
C to G♯ is an augmented fifth.
C to A♯ is an augmented sixth.
C to B♯ is an augmented seventh.
C to C♯ is an augmented octave.

34. The rule applies of course to intervals in all keys; thus, F to G♯ is an augmented second, because the major second from F is G; similarly, F to B is an augmented fourth, because the perfect fourth from F is B♭; and E to B♯ is an augmented fifth, because the perfect fifth from E is B. Unisons when normal or altered are named as if they were octaves.

35. Sevenths made one semitone less than minor are called DIMINISHED. They are formed by the leading note and minor sixth (above) of a minor scale, *e.g.*—



As the pupil will be wise to familiarise himself with these intervals, a complete list is subjoined

TABLE OF FIFTEEN DIMINISHED SEVENTHS.

[The young pupil need not commit this to memory; he may reserve it for reference.]

	Key.		*Notes forming the Interval.*		
In	A	minor the diminished seventh is from	G♯	to F	(1)
In	E	minor the diminished seventh is from	D♯	to C	(2)
In	B	minor the diminished seventh is from	A♯	to G	(3)
In	F♯	minor the diminished seventh is from	E♯	to D	(4)
In	C♯	minor the diminished seventh is from	B♯	to A	(5)
In	G♯	minor the diminished seventh is from	F×	to E	(6)
	A♭	minor the diminished seventh is from	G♮	to F♭	(7)
In	D♯	minor the diminished seventh is from	C×	to B	(8)
	E♭	minor the diminished seventh is from	D♮	to C♭	(9)
In	A♯	minor the diminished seventh is from	G×	to F♯	(10)
	B♭	minor the diminished seventh is from	A♮	to G♭	(11)
In	F	minor the diminished seventh is from	E♮	to D♭	(12)
In	C	minor the diminished seventh is from	B♮	to A♭	(13)
In	G	minor the diminished seventh is from	F♯	to E♭	(14)
In	D	minor the diminished seventh is from	C♯	to B♭	(15)

36. Any interval which is made a chromatic semitone less than perfect, or minor, is called diminished, *e.g.*—D♯ to F is a diminished third; D to A♭ is a diminished fifth.

37. The following will show *why* the intervals in the above table ought to be called diminished (compare them one by one with the table above):—

G to F is a minor seventh, therefore G♯ to F is a diminished seventh. See No. 1 in table.

D to C is a minor seventh, therefore D♯ to C is a diminished seventh. See No. 2 in table.

A to G is a minor seventh, therefore A♯ to G is a diminished seventh. See No. 3 in table.

E to D is a minor seventh, therefore E♯ to D is a diminished seventh. See No. 4 in table.

B to A is a minor seventh, therefore B♯ to A is a diminished seventh. See No. 5 in table.

F♯ to E is a minor seventh, therefore F× to E is a diminished seventh. See No. 6 in table.

C♯ to B is a minor seventh, therefore C× to B is a diminished seventh. See No. 8 in table.

G♯ to F♯ is a minor seventh, therefore G× to F♯ is a diminished seventh. See No. 10 in table.

38. Again (compare them one by one with the table above),—

G to F is a minor seventh, therefore G to F♭ is a diminished seventh. See No. 7 in table.

D to C is a minor seventh, therefore D to C♭ is a diminished seventh. See No. 9 in table.

A to G is a minor seventh, therefore A to G♭ is a diminished seventh. See No. 11 in table.

E to D is a minor seventh, therefore E to D♭ is a diminished seventh. See No. 12 in table.

B to A is a minor seventh, therefore B to A♭ is a diminished seventh. See No. 13 in table.

F♯ to E is a minor seventh, therefore F♯ to E♭ is a diminished seventh. See No. 14 in table.

C♯ to B is a minor seventh, therefore C♯ to B♭ is a diminished seventh. See No. 15 in table.

G♯ to F♯ is a minor seventh, therefore G♯ to F is a diminished seventh. See No. 1 in table.

39. By comparing the two foregoing sections (37 and 38) we can at a glance see the truth of what was stated in Sect. 36 (read it), for the minor seventh G to F can be made a diminished seventh by raising G to G♯ or by flattening F to F♭, thus :—

Minor sevenths.		Diminished sevenths.
G to F	... ...	G♯ to F ; G to F♭
D to C	... ...	D♯ to C ; D to C♭
A to G	... ...	A♯ to G ; A to G♭

and so on.

40. The same law (see Sect. 36) applies to all other intervals, *e.g.* C to E♭ is a minor third, therefore C♯ to E♭, and C to E♭♭, are diminished thirds.

41. Intervals not exceeding the compass of an octave are termed SIMPLE.

Intervals which exceed the compass of an octave are called COMPOUND.

42. The rule for reducing a compound interval to a simple interval is easy enough, namely, "deduct seven," *e.g.*—

A ninth is a compound second.
A tenth is a compound third.
An eleventh is a compound fourth.
A twelfth is a compound fifth.
A thirteenth is a compound sixth.
A fourteenth is a compound seventh.
A fifteenth is a compound octave.

[The young pupil should be asked to state these intervals from different notes, thus: State the thirteenth of D, eleventh of G, ninth of B♭.]

No. 1.
INTERVALS.
(With reference to their key tonality.)

- **AUGMENTED.** (Greater than perfect, or major, by one semitone.)
- **PERFECT OR MAJOR (Normal).** (As found by measurement from a key-note.)
- **DIMINISHED OR MINOR.** Diminished (less than perfect, or minor, by one semitone): Minor (less than major by one semitone).

No. 2.
INTERVALS.
(With reference to their musical effect.)

- **CONSONANT.**
  - **PERFECT.** Perfect fourth, perfect fifth, and octave.
  - **IMPERFECT.** Major and minor third, major and minor sixth.
- **DISSONANT.** Seconds, sevenths, and fourths (when not inverted fifths); and all diminished and augmented intervals.

No. 3.
INTERVALS.
(With reference to their compass.)

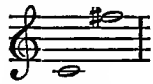
- **SIMPLE.** (When not exceeding the compass of an octave.)
- **COMPOUND.** (When exceeding the compass of an octave.)

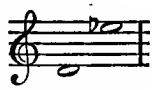
No. 4.
(When inverted.)

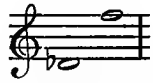
Perfect intervals remain perfect; major become minor; minor become major; diminished become augmented; augmented become diminished.

DIAGRAM OF THE VARIOUS DIVISIONS OF INTERVALS.

43. Compound intervals undergo the same expansion and contraction as their simples, thus,—


is an augmented eleventh.


is a minor ninth.


is a major tenth.

44. Intervals exceeding two octaves are rarely mentioned numerically, but the pupil should go on deducting seven until the number is eight or less than eight. For example, a nineteenth is practically a fifth in the second octave above, because $5 + 7 + 7 = 19$.

45. It is quite unnecessary to commit to memory the number of semitones contained in all the intervals enumerated in this chapter; much valuable time is often wasted, and patience worn out, by undertaking this useless labour.

46. Intervals are said to be inverted when the relative position of the component notes is changed. Perfect intervals remain perfect when inverted; but major become minor, augmented become diminished, and *vice versâ* in all cases. Thus C to G (a perfect fifth) becomes G to C (a perfect fourth): C to A (a major sixth) becomes A to C (a minor third): C to F♯ (an augmented fourth) becomes F♯ to C (a diminished fifth).

[Notice that the numerical name of an interval together with its inversion always makes 9.]

MASTER AND PUPIL.

Q. What is meant by saying that intervals are reckoned "inclusively"?

A. That the outside notes, or both limits, are counted. For instance, C to E is a third because C and E are both counted in.

Q. Why is it necessary to call attention to the number of names in an interval?

A. Because one cannot always tell the nature of an interval *by its sound*. For instance, if I were to hold down C and E♭ on a harmonium you would call it a "minor third;" but if I said that I meant it to be C and D♯, you would then call it an "augmented second," although my fingers would be all the time holding down the same keys.

Q. What is a simple interval?

A. An interval not exceeding the compass of an octave.

Q. What is a compound interval?

A. An interval greater than an octave.

Q. When asked to give the name of an interval, how do you set about it?

A. I ask myself whether the top note is part of the major scale of the bottom note; if it is I call it "major," or "perfect." Thus, D to B is a major sixth, because B is in the major scale of D and is its sixth note. If the interval is made a semitone smaller than major I call it minor; thus, D to B♭ is a minor sixth. If the interval is made a semitone larger than major, I call it augmented; thus, D to B♯ is an augmented sixth.

Q. What is a "diminished" interval?

A. A perfect interval, or a minor interval, when made less by one semitone.

Q. What is the most important diminished interval?

A. The diminished seventh.

Q. Where is it found?

A. Between the leading-note and minor sixth of a minor scale. For instance, G♯ to F in the key of A minor.

Q. What is an eleventh?

A. A fourth.

Q. What is a thirteenth?

A. A sixth.

Q. What is the interval F to B?

A. An augmented fourth.

Q. A to E♯?

A. An augmented fifth.

Q. C♯ to B♭?

A. A diminished seventh.

Q. E to C?

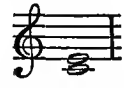
A. A minor sixth.

[The pupil should be made quite familiar with the names of intervals.]

CHAPTER IV.

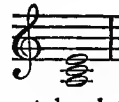
47. STARTING from the note

the first attempt to make a chord would naturally lead to the addition of E, thus:—



But, although this sounds very well, it is not considered a full chord, because its key is to a certain extent doubtful. It might be one of two things, the two lowest notes of

or the two highest notes of



or, in other words, it cannot be definitely determined whether

belongs to the key of C major or A minor. Therefore the combination of a note and its third is not used as a basis for chord-making, but the combination of a note, its third, and fifth is found to form a chord of definite key, and is the basis of all harmony. The note on which a chord is built is called its ground-note or root, see § 58 and § 77.

[When thirds and fifths (and any other intervals) are spoken of without any term affixed, it is always understood that they are major or perfect.]

48. We start therefore with this chord:—

Ex. 11.

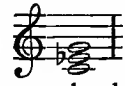
This is generally known as the COMMON CHORD of C.

It is also called the KEY CHORD of C, because it fully represents the key tonality of C

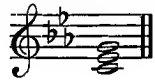
It is also called the TONIC COMMON CHORD in the key of C, because it is built on the first note or tonic of the scale of C.

It is also called a chord of $\frac{5}{3}$ on C, because, reckoning from C, the E is a 3 and going again to C, we find the G is a 5. Placing the highest number uppermost this makes $\frac{5}{3}$.

If this chord had a minor third instead of major third, thus,—



it would become the common chord of C minor, and with its proper signature would be written—



EXERCISE.

Write down as simply as possible (like Ex. 11) the common chords of A, F, D minor, G, B♭, E, using the proper signatures in each case.

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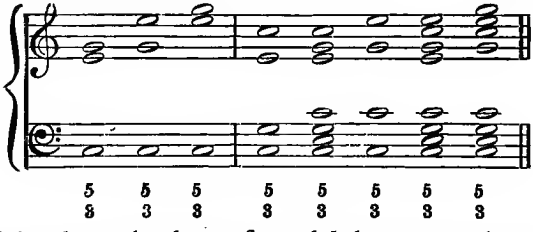
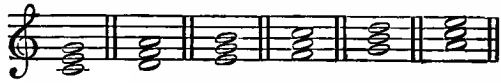
49. With one exception only, compound intervals, for purposes of figuring, are considered simple. Repeated notes are not mentioned in the figuring.

Ex. 12. 

All of the above chords are figured $\frac{5}{3}$, because each contains a third and fifth of C. Thus it will be seen that the particular octave containing E and G is not specified in the figuring, nor is their repetition regarded.

50. It is evident that we can build up a common chord on every degree of a scale but the leading-note.

Ex. 13.



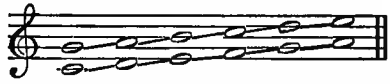
C. D min. E min. F. G. A min.

[The chord is incomplete and unsatisfactory, for reasons which will be hereafter given.]

51. When a bass note has no figures it is known that $\frac{5}{3}$ is implied.

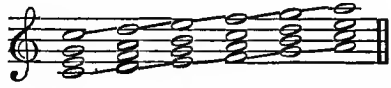
52. If the pupil will play all the chords of Ex. 13 in succession, he will find they produce a very bad effect. This is on account of the CONSECUTIVE FIFTHS they contain.

Ex. 14.



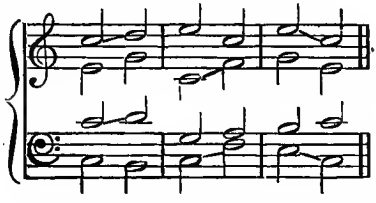
Nor will he find any less unsatisfactory result if CONSECUTIVE OCTAVES be added, thus :—

Ex. 15.



Therefore, CONSECUTIVE FIFTHS and CONSECUTIVE OCTAVES are forbidden between *any* parts ; for example,—

Ex. 16.



Bad. Bad. Bad.

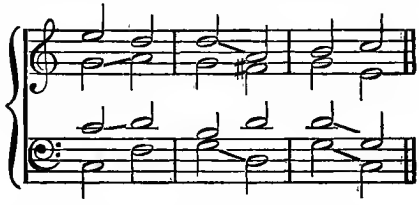
But octaves are not considered to be consecutive unless they occur between the *same parts*. There is no fault in the following (Ex. 17), although two F's are followed by two G's, because the bass takes the F and the tenor the G :—

Ex. 17.

Good.

The next example (Ex. 18) shows consecutive fifths :—

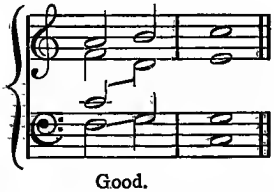
Ex. 18.



Bad. Bad. Bad.

But fifths are not considered to be consecutive unless they occur between the same parts, *e.g.*—

Ex. 19.



Good.

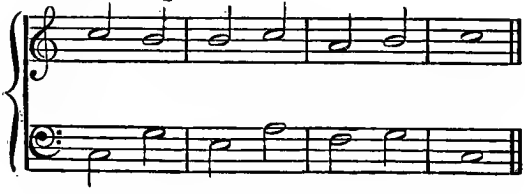
There is no fault in Ex. 19, although $\frac{C}{F}$ is followed by $\frac{D}{G}$, because the C is taken by the tenor and the D by the alto.

53. The pupil, bearing in mind that consecutive fifths and eighths are to be avoided, may now begin writing easy exercises in three parts, consisting entirely of common chords.

If the following exercise were given,—

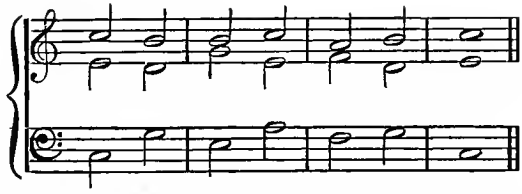
Add an Alto part to,

Ex. 20.



it should be filled up thus,—

Ex. 21.



the alto part being added to the treble stave.

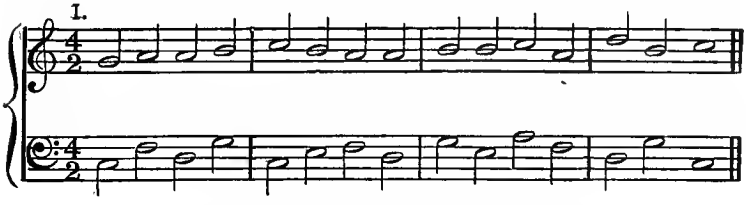
If necessary, the fifth of a common chord may be omitted ; the third cannot be spared. See the fifth chord of Ex. 21.

EXERCISES ON COMMON CHORDS.

AN ALTO PART TO BE ADDED.

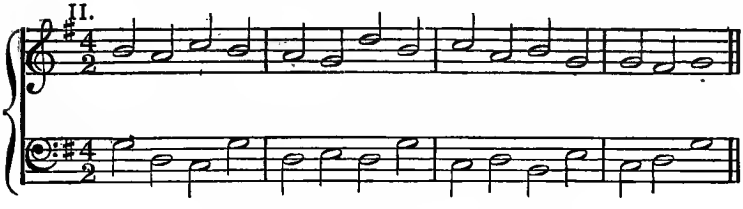
[Turn the tails of the alto notes *down ;* those of the treble *up*. The alto must not go higher than the treble.]

I.



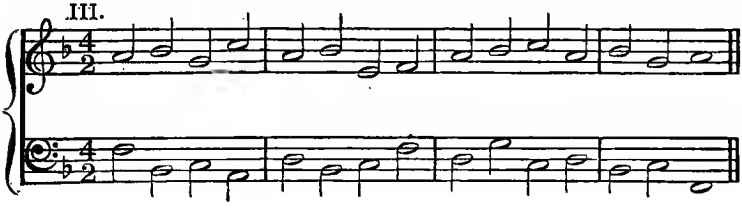
AN ALTO PART TO BE ADDED.

II.



AN ALTO PART TO BE ADDED.

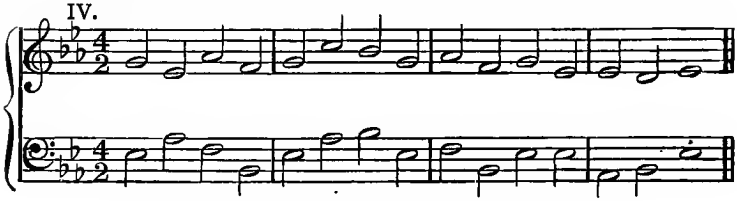
III.



A TENOR PART TO BE ADDED. THERE IS TO BE NO ALTO.

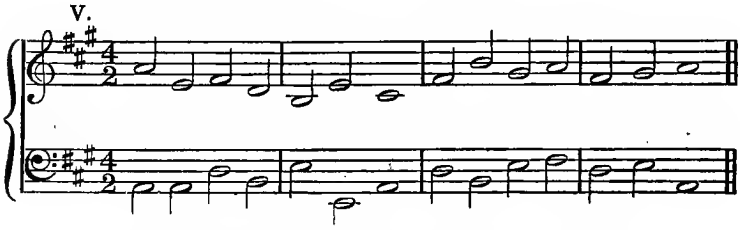
[The tenor part to be written on the bass stave, with the tails turned up. The tenor is not to go below the bass.]

IV.



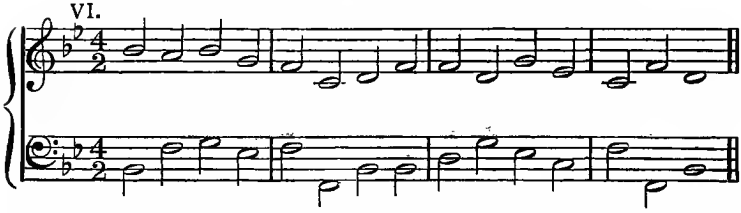
A TENOR PART TO BE ADDED. NO ALTO.

V.



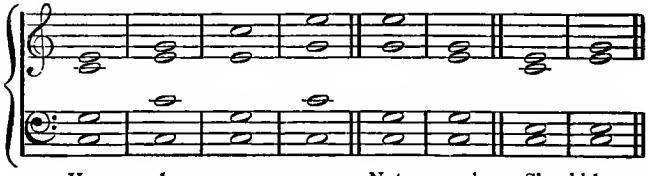
A TENOR PART TO BE ADDED. NO ALTO.

VI.



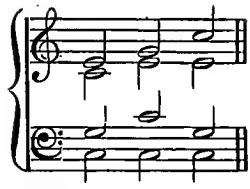
54. It has been seen that only three notes are required to form a common chord. In writing in four parts, therefore, one note has to be doubled. It is better to double the root than the fifth, and better to double the fifth than the third, *e.g.*—

Ex. 22.



Very good . . . . . Not so good, but not bad. Should be avoided.

EXERCISE.

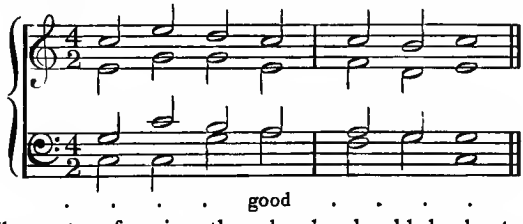


Taking this as your model, write out similarly the common chords of F, A, B♭, D, G, E minor, A minor, E♭, B minor, using the proper signature in each case.

The pupil will now be asked to add two parts, an alto and tenor, to the treble and bass given. He must remember that the treble and alto should be written on the upper stave, the tails of the treble notes being always turned up, and the tails of the alto notes down; similarly, that the tenor and bass are to be written on the lower stave, the tails of the tenor notes being always turned up, and the tails of the bass notes down. When two parts have but one note, write two tails, one up, one down.

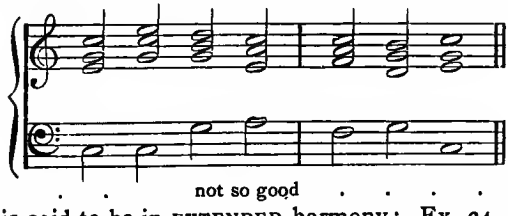
As a specimen, say,—

Ex. 23.



55. The notes forming the chords should be kept as nearly as possible equidistant, as in the above (Ex. 23), not in this way:—

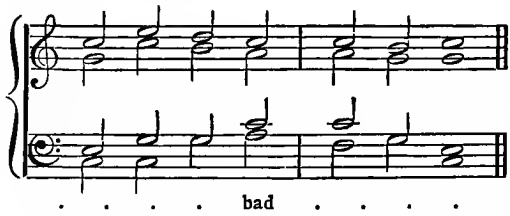
Ex. 24.



Ex. 23 is said to be in EXTENDED harmony; Ex. 24, in CLOSE harmony.

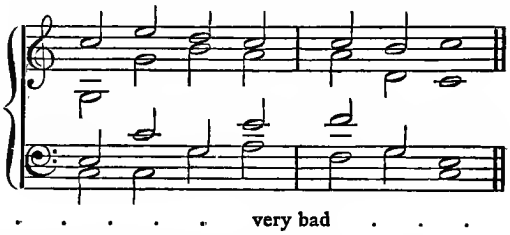
56. It is not good to have a great gap between the alto and tenor (see Ex. 25).

Ex. 25.



57. The parts should not move by unnecessarily large skips, *e.g.*—

Ex. 26.



[After having had the faults of Ex. 24, 25, and 26 pointed out to him, the pupil should play over Ex. 23, once more.]

MASTER AND PUPIL.

Q. What forms a common chord?

A. A note, its third, and fifth.

Q. What sort of third?

A. A major third in a major common chord; a minor third in a minor common chord.

Q. Does the fifth in a common chord ever vary?

A. No, it is always a perfect fifth.

Q. What is the common chord of C major?

A. C, E, G.

Q. What is the common chord of C minor?

A. C, E♭, and G.

Q. What is meant by the term "key-chord"?

A. The common chord of the tonic of any scale.

Q. What is the key chord of A?

A. A, C♯, E.

Q. What is the key chord of G minor?

A. G, B♭, D.

Q. How is a common chord figured?

A. $\frac{5}{3}$

Q. Why?

A. Because it contains a third of the bass note, and also a fifth of the bass note.

Q. If the bass note were very low, and the two upper notes very high, would it still be figured $\frac{5}{3}$?

A. Yes, because compound intervals are considered simple when figuring.

Q. Is it necessary to "figure" all common chords?

A. No. When a bass note has no figures under it, it is understood that it is to be harmonised with its third and fifth, that is, its common chord.

Q. What consecutive intervals are forbidden?

A. Consecutive octaves and consecutive fifths.

Q. What other names have they?

A. Parallel octaves; parallel fifths.

Q. When you speak of consecutive fifths, what kind of fifths do you mean?

A. Consecutive perfect fifths.

Q. Is it necessary always to have the third and fifth in a common chord?

A. The fifth may be omitted when necessary, the third should rarely be omitted.

Q. What note of the common chord is the best to double, in four-part writing?

A. The bass note.

Q. What is the best position of a four-part chord?

A. When the notes forming it are nearly equidistant.

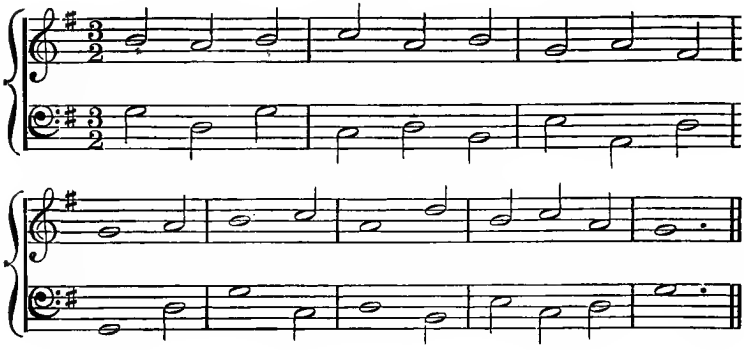
Q. What do you mean?

A. I mean that it is bad to have two or three out of the four parts, very high up, or very low down, leaving a large interval in the middle.

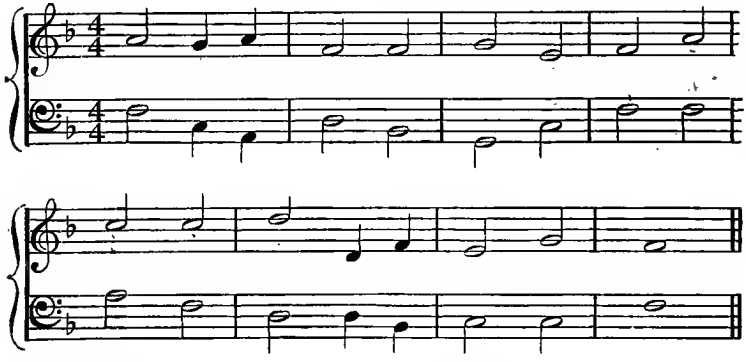
EXERCISES IN FOUR PARTS ON COMMON CHORDS.

AN ALTO AND A TENOR PART TO BE ADDED.

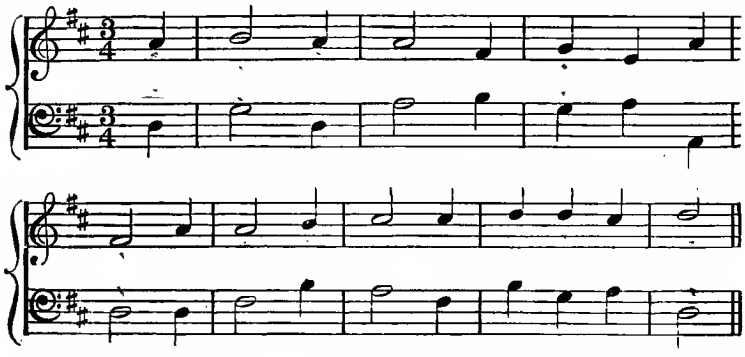
I.



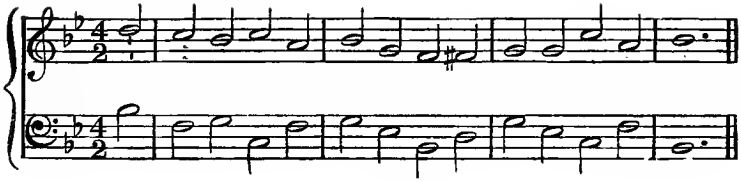
II.



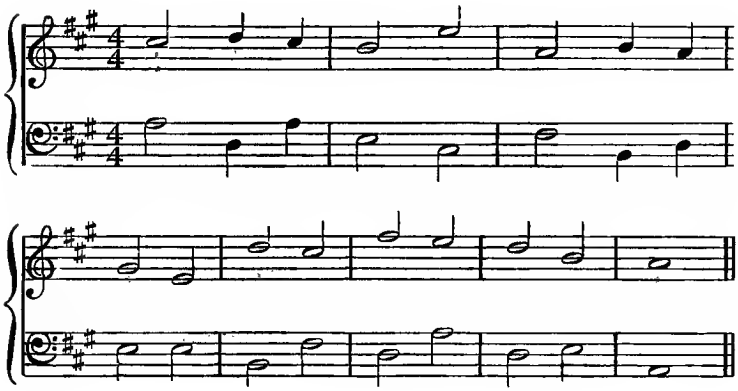
III.



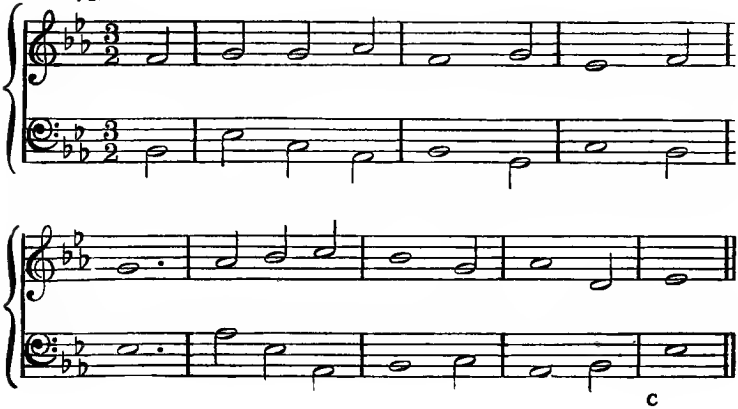
IV.



V.



VI.

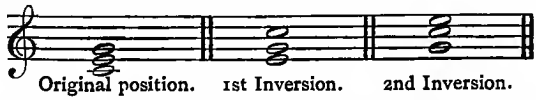


CHAPTER V.

58. Up to this point, all the common chords have been used in their ORIGINAL POSITIONS, that is, having the note on which they are built in the bass.

When this note is not in the bass, or lowest part, the chord is said to be inverted.

Ex. 27.



The original position of a common chord is called a $\frac{5}{3}$ chord, because, as before stated, it consists of a third of a bass note (major or minor) and a fifth of the same bass note.

By "bass note" is meant the lowest note of a chord, irrespective of pitch.

The fifth in a common chord is always perfect.

In figuring a chord, each note forming it is reckoned from the bass note. Therefore

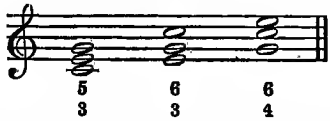
will be figured $\frac{6}{3}$, because E to G is a third, and E to C is a sixth.

The chord

will, on the same principle, be figured $\frac{6}{4}$, because G to C is a fourth, and G to E is a sixth. It is usual to write the highest number uppermost.

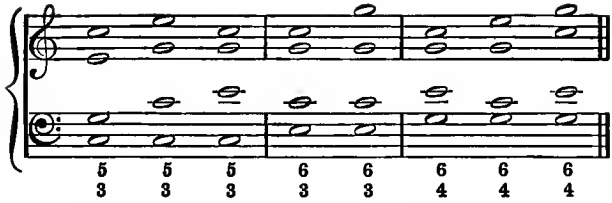
FIGURING OF THE COMMON CHORD AND ITS INVERSIONS.

Ex. 28.



We have before said that compound intervals are (with one exception) considered *simple* when figuring chords, therefore the following chords are correctly figured.

Ex. 29.



59. Common chords in any keys will of course be similarly figured, it being understood that the intervals are *in accordance with the signature*, unless an accidental is attached to the figures.

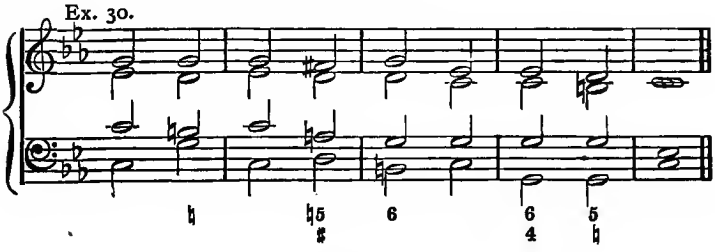
60. As a matter of convenience, common chords in their original position are not figured at all.

Also, instead of always writing $\frac{6}{3}$ under the first inversion, the figure 6 is used by itself, it being understood that the 6 includes a 3.

The numbers $\frac{6}{4}$, the figuring of the second inversion of the common chord, are not abbreviated.

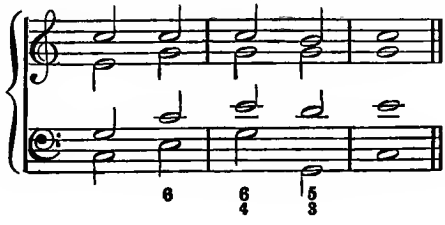
61. An accidental is placed on the left-hand side of a figure when it is required to alter it, *e.g.* ♮5. But an accidental without a figure always refers to the third of a chord, or, in other words, a ♯, ♭, or ♮ by itself, indicates that the third of the chord is to be sharp, flat, or natural respectively, *e.g.*—

Ex. 30.

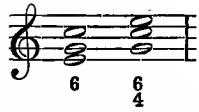


Observe that a common chord is figured when another chord occurs on the same bass note, *e.g.* $\frac{6}{4}$ $\frac{5}{3}$

Ex. 31.



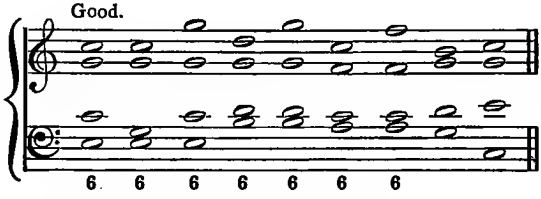
62. The inversions of a common chord can be shown in three parts, thus :—



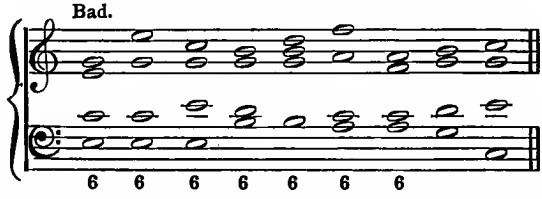
But, as before stated, in four-part writing one of these three notes must of course be doubled. The following rules should be committed to memory :—

"In the first inversion of the common chord, double either the third or sixth, whichever is most convenient, but do not double the bass note if it can be avoided ;" *e.g.*—

Ex. 32.

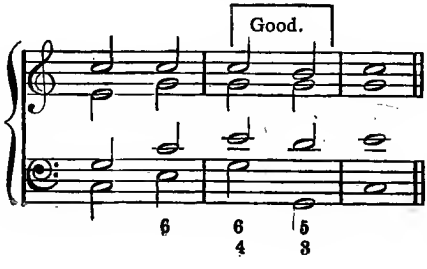


Ex. 33.

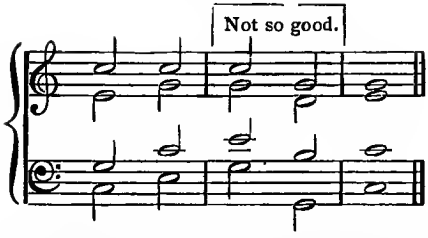


"In the second inversion the $\frac{6}{4}$ is very frequently followed by $\frac{5}{3}$; when this is the case, make the 6 go down to the 5, the 4 down to the 3, and double the bass note ;" *e.g.*—

Ex. 34.

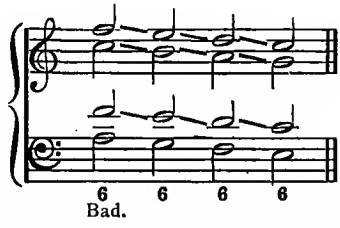


Ex. 35.



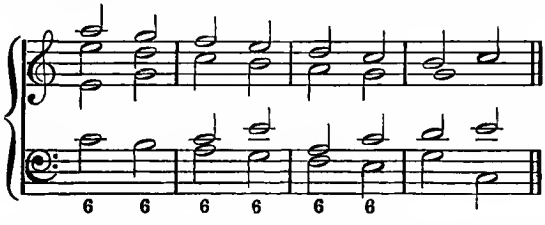
63. One great advantage to be obtained from the two forms of the first inversion of the common chord (with the doubled third, or doubled sixth) is the power of avoiding consecutive fifths or octaves, *e.g.*—

Ex. 36.



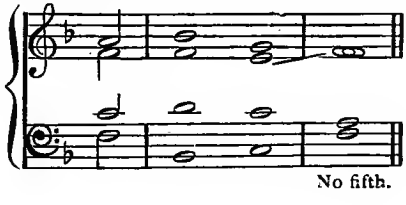
In the above (Ex. 36) there are consecutive octaves between the tenor and treble, and consecutive fifths between the tenor and alto. But, by making the tenor part alternately double the third and sixth, such a passage becomes both correct and pleasing, *e.g.*—

Ex. 37.



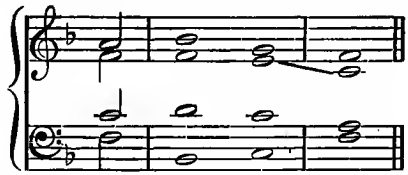
64. The tendency of the leading-note to ascend to the tonic is implied by its name. Sometimes, however, it cannot be taken up without the loss of the fifth in the chord which follows, *e.g.*—

Ex. 38.



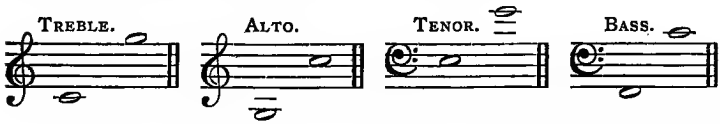
65. In order to obtain a full chord at the close of such passages many writers take the leading-note dowwards, thus :—

Ex. 39.



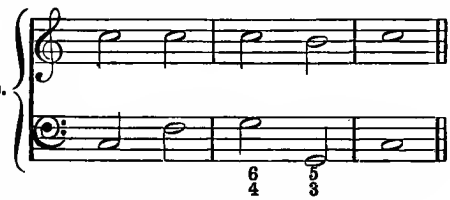
The beginner should, however, as a rule, make leading-notes ascend.

66. In order to write in a smooth style, the pupil should at first write his exercises as if they were to be sung by four voices. For this purpose he should consider the following to be the average compass of the parts.



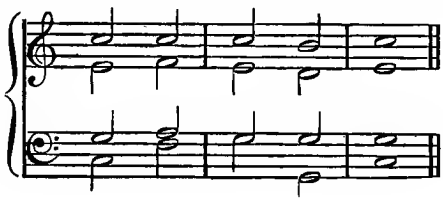
67. When preparing the exercises which follow, the pupil will of course bear in mind that what is already filled up need not be repeated, although it is in the figures.

Ex. 40.



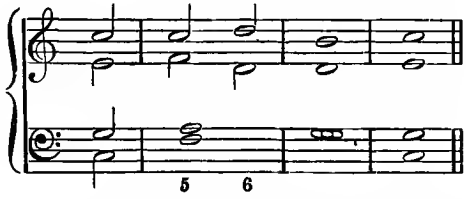
In the above (Ex. 40), where the figures $\frac{6}{4}$ $\frac{5}{3}$ occur, a 4 followed by a 3 is already given in the treble part. It will therefore only be necessary to add a 6 going to a 5, and double the bass note, thus :—

Ex. 41.



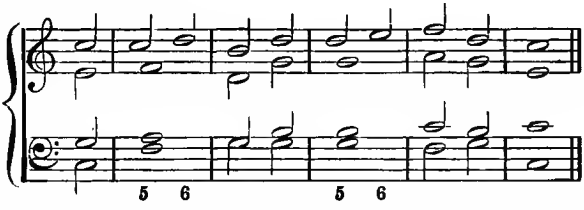
68. Occasionally, in the exercises which follow, a bass note struck twice or held down will have under it 5, 6. This signifies that 5 goes to 6, while 1 and 3 remain stationary, *e.g.*—

Ex. 42.



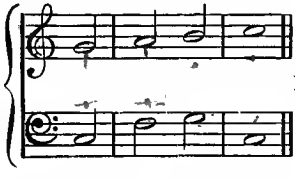
It is not unusual in such cases to keep all the other parts stationary, notwithstanding that by this the bass note of a first inversion is doubled, *e.g.*—

Ex. 43.

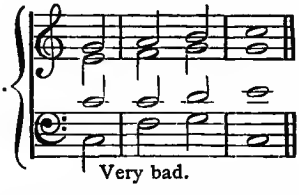


69. In harmonising such a progression as the following (Ex. 44), the pupil must be careful not to make consecutive fifths or octaves, or both.

Ex. 44.

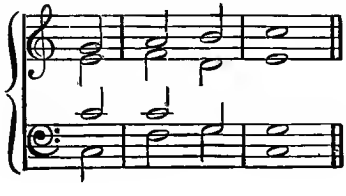


Ex. 45.



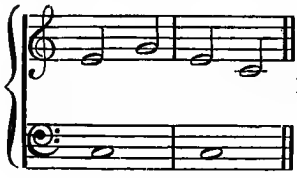
The following (Ex. 46) is the commonest way of harmonising this correctly :—

Ex 46.

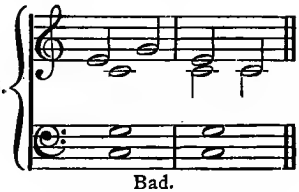


70. When one part has held the third of a chord, but has moved away, the third should be taken up by another part, *e.g.*—

Ex. 47.

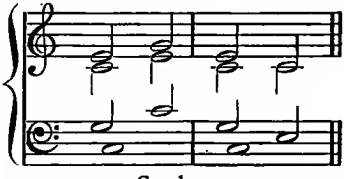


Ex. 48.



Bad.

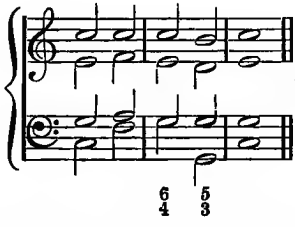
Ex. 49.



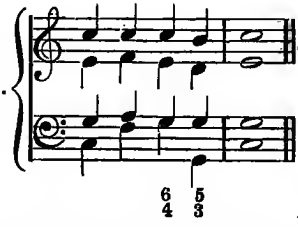
Good.

71. It will be observed that when $\frac{6}{4}$ is followed by $\frac{5}{3}$, the $\frac{6}{4}$ generally falls on the accented portion of the bar, either on the primary or secondary accent (that is, either on the first or third beat when there are four in a bar), *e.g.*—

Ex. 50.

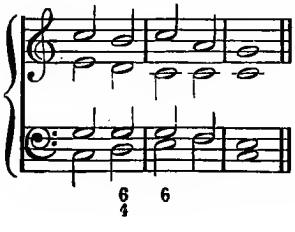


Ex. 51.

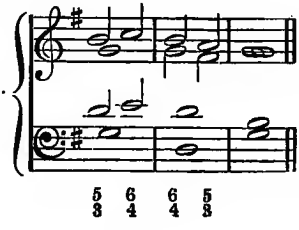


But the $\frac{6}{4}$ is occasionally used on a non-accented portion of a bar, in which case it is called a *passing* $\frac{6}{4}$, *e.g.*—

Ex. 52.



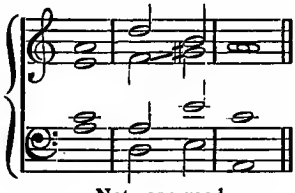
Ex. 53.



It will be seen in the above (Ex. 52 and 53) that the passing $\frac{6}{4}$ is not always followed by a $\frac{5}{3}$. In Ex. 52, it is followed by a 6; in Ex. 53, by another $\frac{6}{4}$. The $\frac{6}{4}$ on the accent is sometimes distinguished from the *passing* $\frac{6}{4}$ by being called a *cadential* $\frac{6}{4}$, that is, a $\frac{6}{4}$ which often occurs in cadences, or the close of musical sentences.

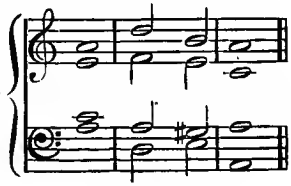
72. Augmented intervals should be generally avoided, *e.g.*—

Ex. 54.



Not very good

Ex. 55.



Very good.

MASTER AND PUPIL.

Q. What is meant by the "original position" of a common chord?

A. When it is so arranged that the root is in the bass; for example, F, A, C is the original position of the common chord of F.

Q. Would any change of the two upper notes affect it?

A. No; as long as the root is in the bass the chord is said to be in its original position, whatever be the arrangement of the two upper notes.

Q. When is a common chord said to be inverted?

A. When the ground-note or root is not in the bass.

Q. How many inversions has a common chord?

A. Two.

Q. What are they figured?

A. The first inversion is figured $\frac{6}{3}$, or more often 6 only; the second inversion is figured $\frac{6}{4}$.

Q. What sort of a sixth or fourth do these figures imply?

A. Whatever is in accordance with the signature. For example, in the key of B♭ a 6 under G will imply an E♭ and B♭, of course; and a $\frac{6}{4}$ under F (in B♭) would imply D and B♭.

Q. But what is done if a chord is wanted, the notes of which are chromatically altered?

A. Accidentals are placed on the left-hand side of the figures.

Q. What is meant by an accidental placed below a note without any figure?

A. It indicates that the third of the chord is to be altered in accordance with the accidental. For example, a sharp under D would signify that the chord should be D, F♯, and A.

Q. If a common chord of D major occurred in a piece in the key of E♭ how would it be figured?

A. ♮5, with a sharp standing under, thus, $\begin{smallmatrix}\natural 5\\ \sharp\end{smallmatrix}$.

Q. What is the best note to double in the first inversion of a common chord?

A. Either the third or the sixth. It is not good to double the bass note.

Q. What is the commonest progression of a $\frac{6}{4}$?

A. It is frequently followed by $\frac{5}{3}$ on the same bass note.

Q. How do the parts generally move?

A. The sixth descends to the fifth, the fourth to the third, and the bass note is doubled.

Q. In a succession of sixths, how are consecutive fifths and octaves avoided?

A. Place the sixth in the treble, and the third in the alto part; then make the tenor alternately double the third and the sixth.

Q. How is the leading-note treated?

A. It generally ascends to the tonic.

Q. What is the meaning of a 5 followed by a 6?

A. It indicates that 1 and 3 remain stationary, while 5 moves to 6.

Q. What is the usual position of $\frac{6}{4}$ followed by $\frac{5}{3}$?

A. On the accented portion of a bar.

Q. What is $\frac{6}{4}$ called when on a non-accented portion of the bar?

A. A *passing* $\frac{6}{4}$.

Q. What is it sometimes called when on the accented portion?

A. A *cadential* $\frac{6}{4}$.

Q. Why?

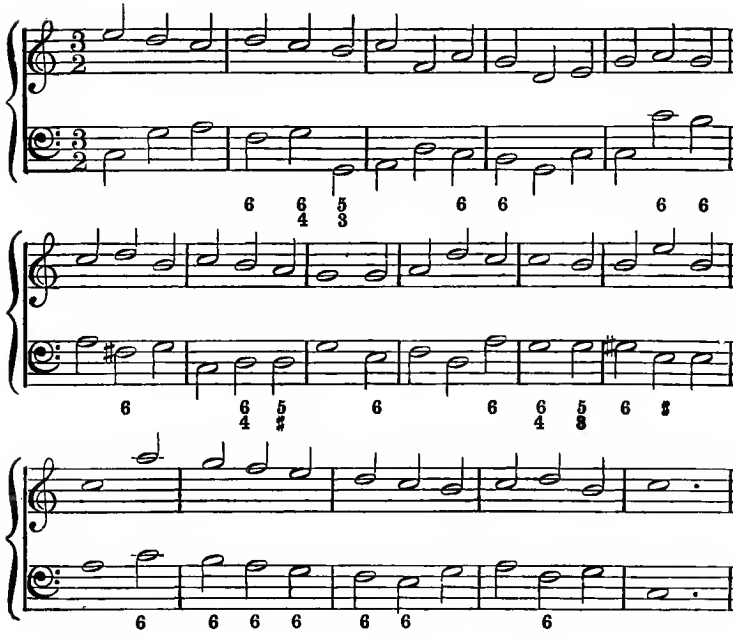
A. Because it so often occurs in cadences.

Q. What is a cadence?

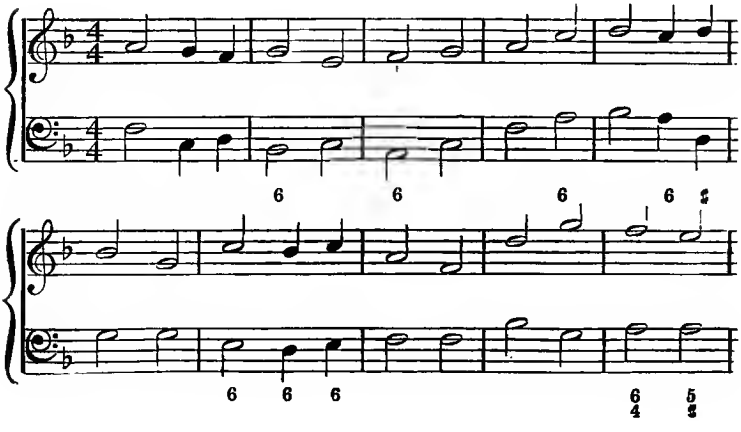
A. The last progression in a sentence of music.

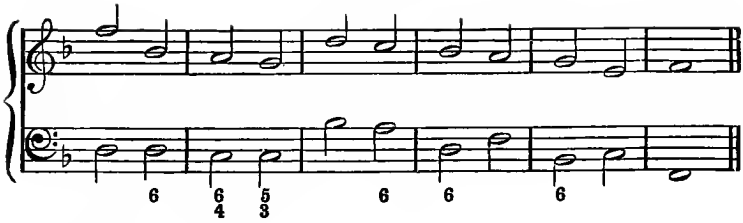
EXERCISES ON COMMON CHORDS AND THEIR INVERSIONS.

I. ALTO AND TENOR TO BE ADDED

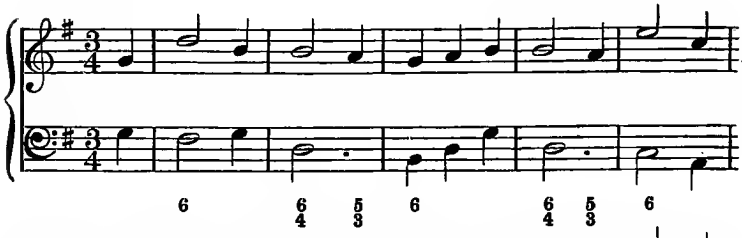


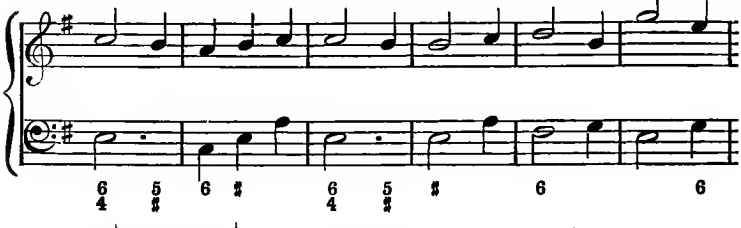
II.

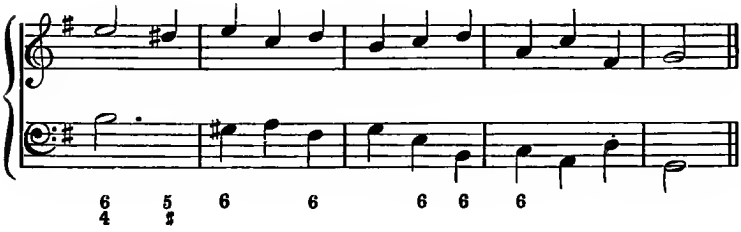




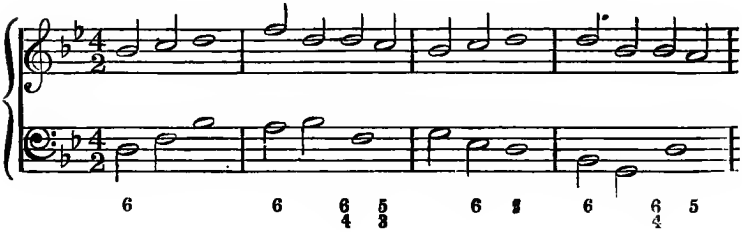
III.

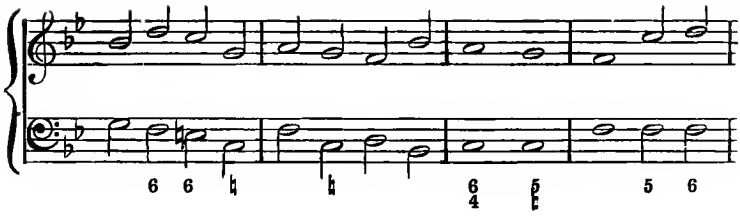


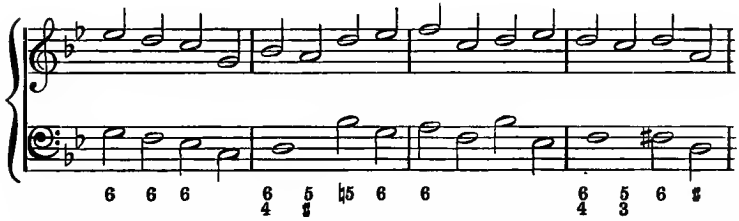


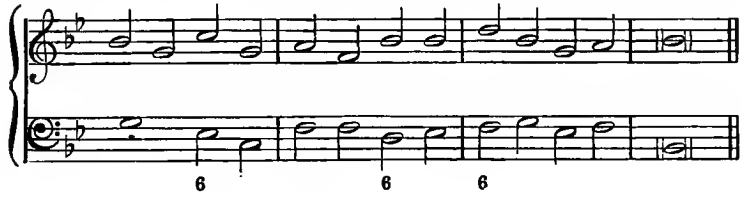


IV.

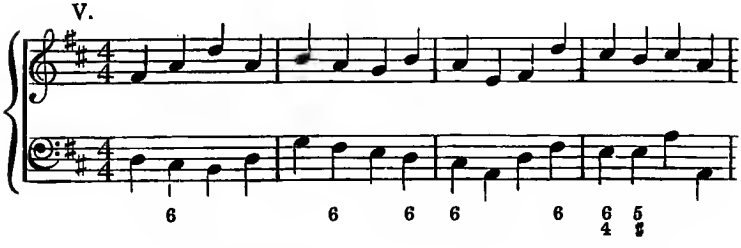


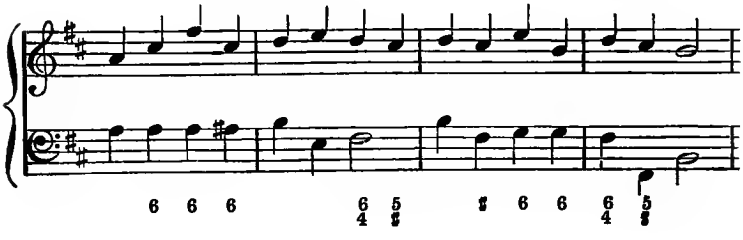


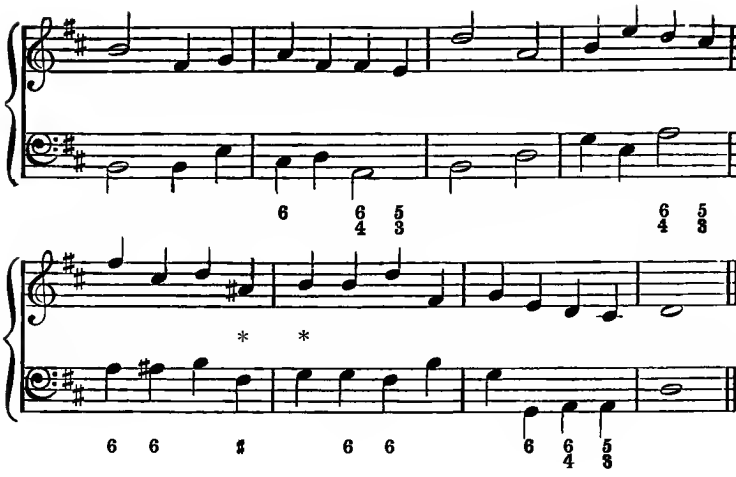




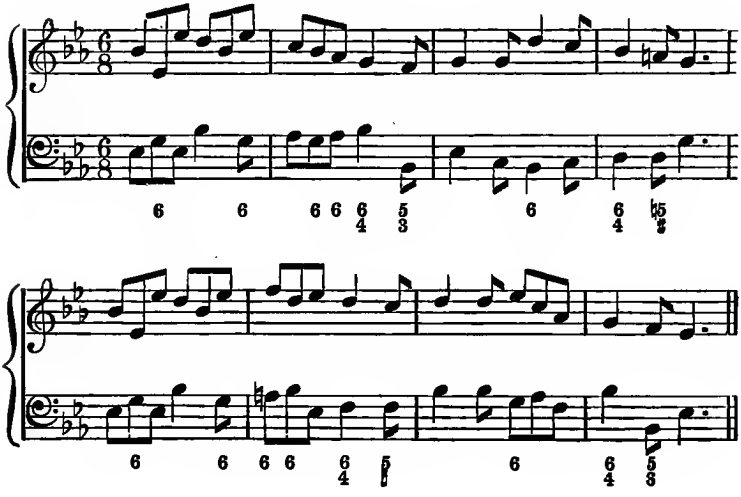
V.







VI.



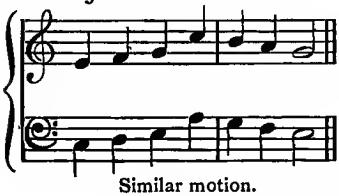
* Whenever the major common chord of the dominant of a minor key is preceded or followed by the common chord on the sixth degree of the Scale, the octave of the sixth degree must be left out, and the third of its bass doubled.

CHAPTER VI.

73. It is now time that the bass *only* should be given to the pupil, and that he should be required to add the treble, alto, and tenor parts to it.

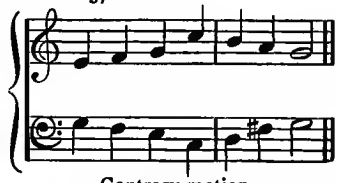
There are three kinds of MOTION between any two parts: SIMILAR, when two or more parts proceed in the same direction; CONTRARY, when they move in opposite directions; OBLIQUE, when one part is stationary and another moves, *e.g.*—

Ex. 56.



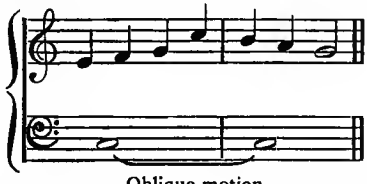
Similar motion.

Ex. 57.



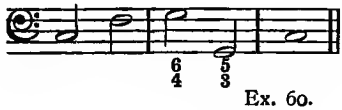
Contrary motion.

Ex. 58.

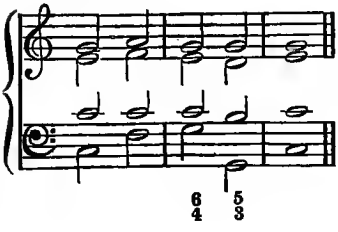


Oblique motion.

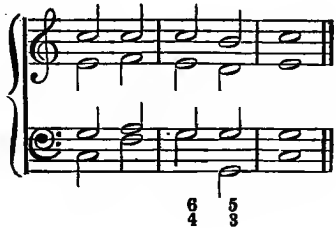
In adding a treble part to a bass, too much similar motion should be avoided. The effect of similar motion is weaker than that of contrary. Where there are no figures, the common chords of the bass notes are to be added. The student will see that there is a certain amount of freedom in adding three parts to a bass, *e.g.*—



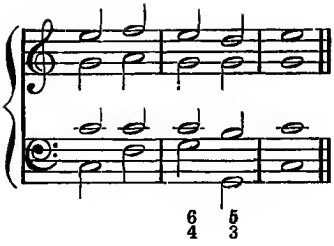
Ex. 59.



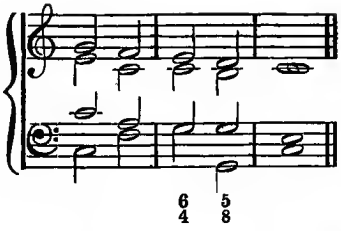
Ex. 60.



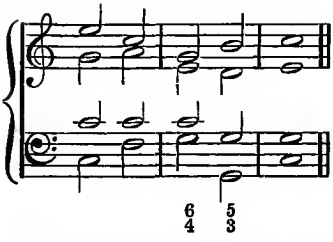
Ex. 61.



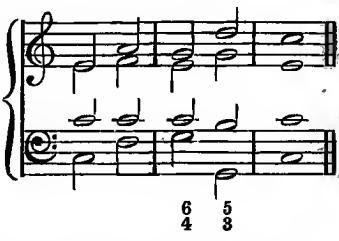
Ex. 62.



Ex. 63.



Ex. 64.



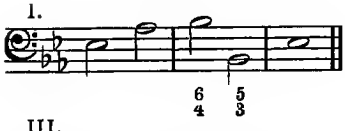
The above examples (Ex. 59 to 64) show how greatly the position of chords may be varied without introducing any harmony not warranted by the bass part given.

The young beginner will find it very useful to take this same bass in several keys, and harmonise it in different ways without referring to the examples given above.

EXERCISE.

TREBLE, ALTO, AND TENOR TO BE ADDED.

I.



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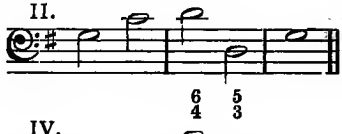

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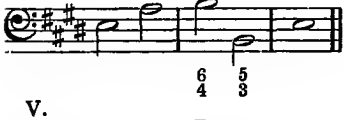
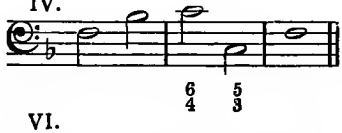
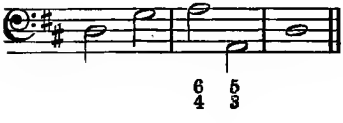


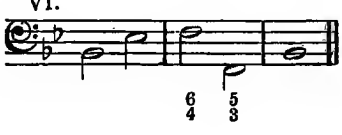
IV.



V.



VI.



In his early attempts the pupil may write his treble part first, and afterwards add the alto and tenor. But he should, as soon as possible, learn to conceive of harmony and melody simultaneously.

74. It will be better to say at once that no one can ever write good harmony who does not *hear in his mind* what he sees written on the paper.

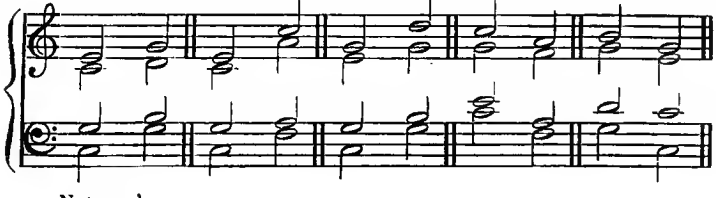
This faculty is, in older musicians, so cultivated that they can sit down with a full score before them and obtain a very definite impression, not only of the melody and harmony, but also of the various qualities of tones produced by the orchestral instruments, singly or in combination. Of course many years of experience are required before such proficiency can be reached; but if the pupil will steadily bear in mind that he should *never* look at a chord without trying to *realise its effect*, he will be astonished at the rapidity with which he will obtain this most useful and necessary acquirement.

A very good method of learning it is this: let the pupil take a hymn-book with which he is not familiar, sit down and look at one tune carefully several times, until he has fully made up his mind what it will probably sound like; then, taking the book to a piano or harmonium, let him play it over and see how far he was right.

If only three or four minutes every day are devoted to this, in a few weeks *great* progress will be made.

75. When three parts are added to a bass the whole of the four parts should rarely move in similar motion, *e.g.*—

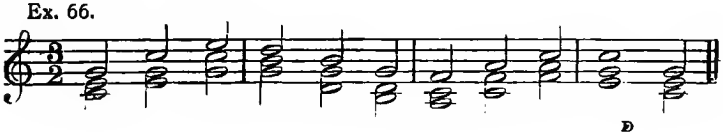
Ex. 65.



Not good . . . . . .

76. Three parts, when taking the same chord in different positions or inversions, do not produce a bad effect, although moving in similar motion, *e.g.*—

Ex. 66.



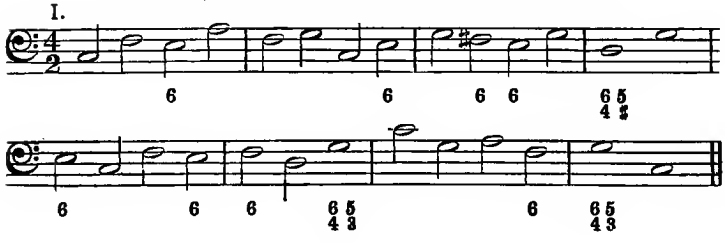
MASTER AND PUPIL.

Q. How many kinds of motion are there ?
A. Three.
Q. What are they ?
A. Similar, contrary, oblique.
Q. What is similar motion ?
A. When two or more parts move in the same direction
Q. What is contrary motion ?
A. When two parts move in opposite directions.
Q. What is oblique motion ?
A. When one part remains stationary while another moves.
Q. What is the effect of similar motion ?
A. If used in excess between the extreme parts it sounds weak and poor.
Q. What do you mean by " extreme " parts ?
A. The outside parts ; such for instance as the treble and bass in ordinary harmony.
Q. How can similar motion be used in excess ?
A. By having a long succession of thirds or sixths between the treble and bass.
Q. What is the effect of contrary motion ?
A. If properly mixed with similar motion it gives boldness and strength to the effect.
Q. Is similar motion to be avoided in writing in three or four parts ?
A. Yes ; in three-part writing all the parts should not *often* move together unless they are taking the same chord in different positions ; and in four-part writing the four parts can *very rarely* proceed in similar motion without producing a bad effect.

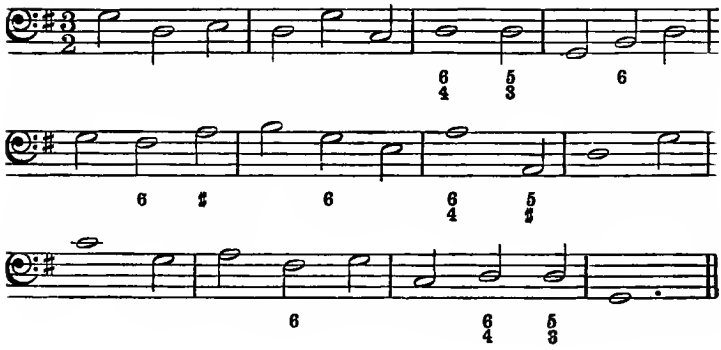
EXERCISES.

TREBLE, ALTO, AND TENOR TO BE ADDED.

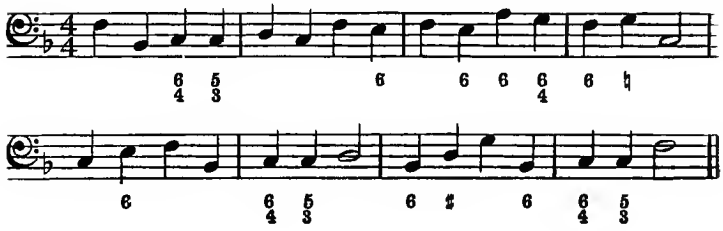
I.



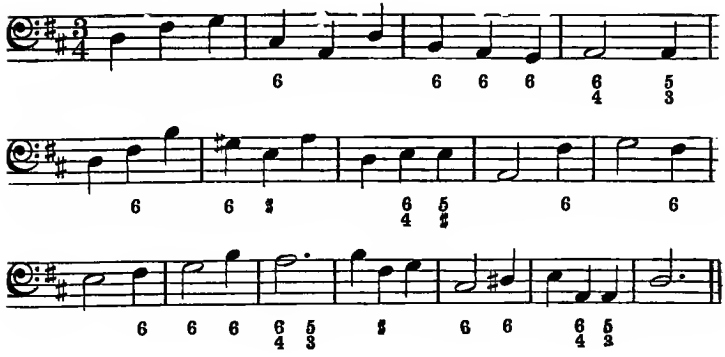
II.



III.



IV.



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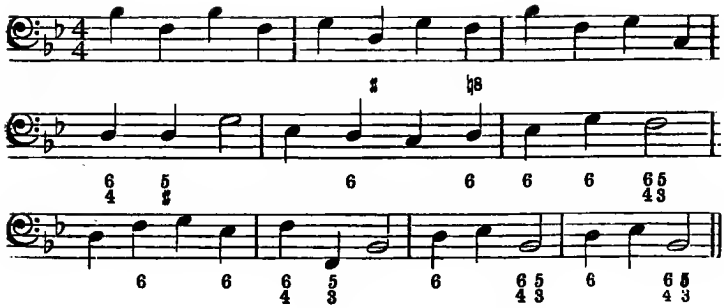

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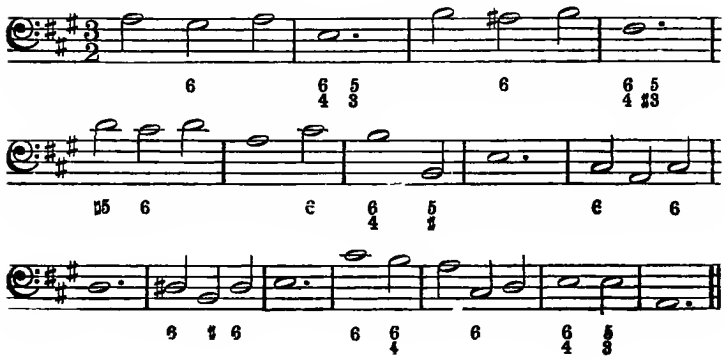
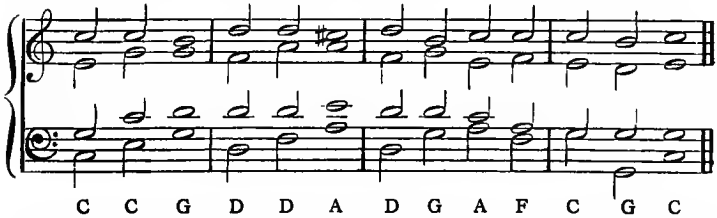


CHAPTER VII.

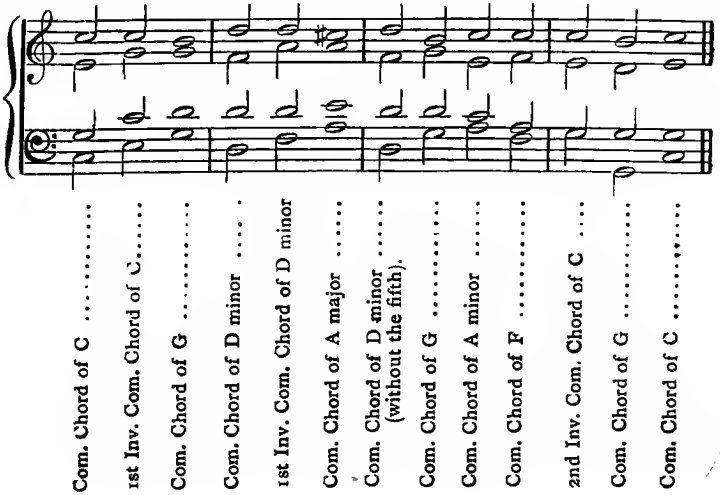
77. When the note on which a common chord is built is not the lowest note in it, the chord is said to be *inverted;* this has been already stated. But, whether the chord remains in its original position or not, this note is still understood to be the *foundation* on which the chord is built; hence it is called by some the Fundamental Bass, by others the Root or Ground-note. It may be conveniently represented by a capital letter, *e.g.*—

Ex. 67.



Now this would give the fundamental basses, but not a full account of the chords formed on those basses. The pupil would therefore analyse it thus (as if reading the writing below the music):—

Ex. 68.



78. If nothing is said to the contrary, a common chord is always supposed to be *major*. Thus the common chord of F means F, A, C; the common chord of D,—D, F♯, A, and so on. When it is desired to name a *minor* common chord, the word minor should be added. Thus the common chord of G minor would of course be understood as G, B♭, D; of B minor, as B, D, F♯, and so on.

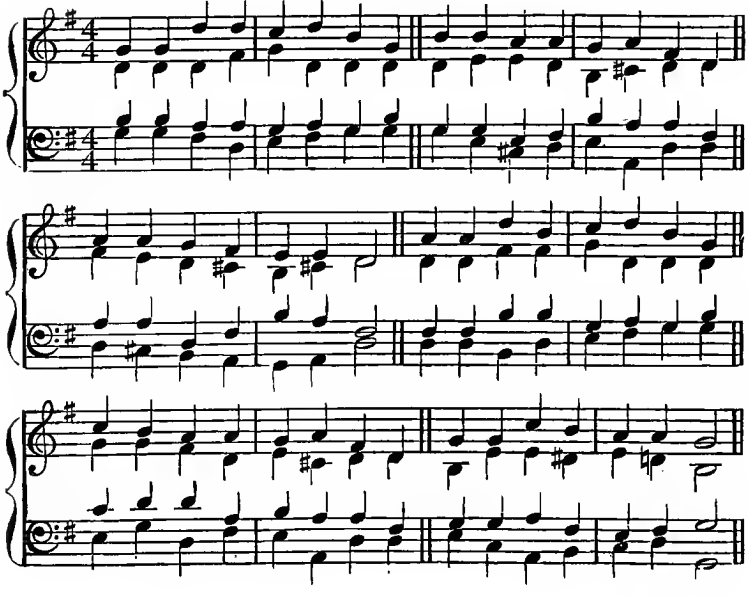
79. If, however, a common chord has been made major by an accidental, it is usual to say *major* after naming the fundamental bass, so as to prevent mistakes. If the reader will refer to Ex. 68 he will find that the sixth chord from the beginning is called the common chord of A *major* (not simply of A); this is done because it contains an accidental (C♯).

Following the method shown in Ex. 68, the pupil should analyse the tunes now given; when completed, the list of chords must be read over to his master.

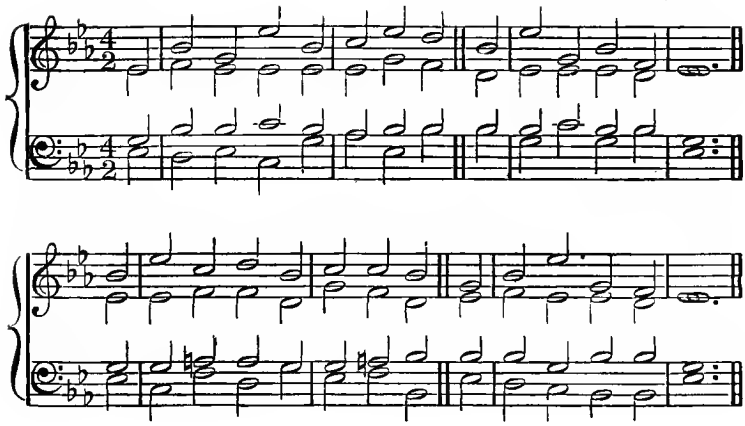
EXERCISES.

THE CHORDS TO BE ANALYSED.

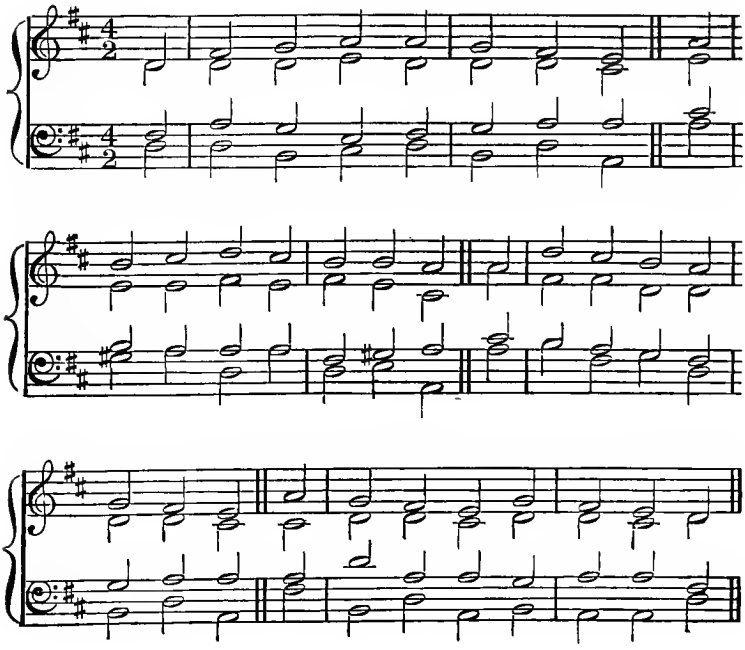
1. GERMAN CHORAL. Harmonised in a simple form by J S.



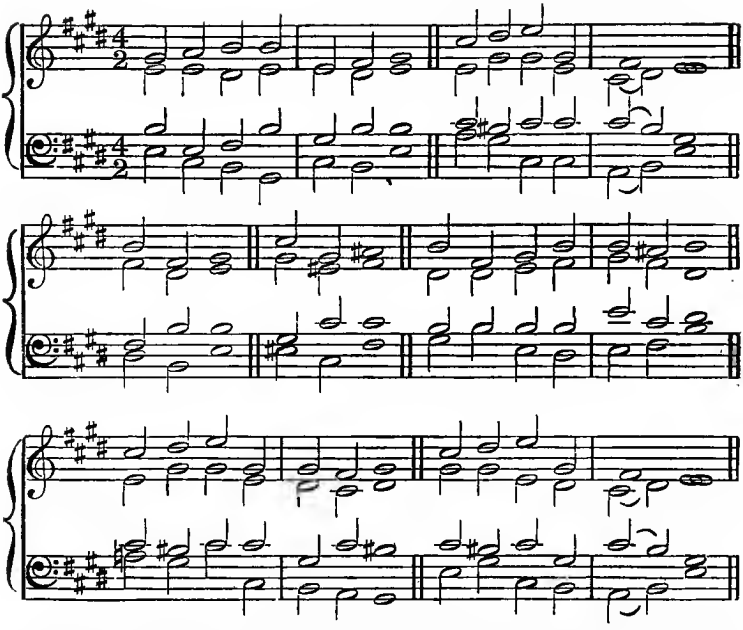
II. OLD TUNE. Harmonised by J. S.



III. GERMAN CHORAL. Harmonised by J. S.



IV. GERMAN CHORAL. Harmonised by J. S.



80. The pupil, being now familiar with the nature of common chords and their inversions, may study the treatment of the CHORD OF THE MINOR SEVENTH, or, as it is more often called, the chord of the DOMINANT SEVENTH.

But he should be told that there is no special reason why this chord should be the next learnt. In fact, in no classification of chords, based on true principles, does this minor seventh follow immediately after the common chord. But as it is probably well known to the ear of the pupil, and is moreover very easy of treatment, he will do well to master it now.

The interval of a minor seventh is dissonant (this will be seen by referring to the table of intervals given on p. 14); therefore the chord of the minor seventh is a DISCORD.

A discord is a chord not complete in itself; it requires to be followed by another chord. A discord should not be looked upon as something *unpleasant*—quite the reverse; it only differs from a concord by its lack of finality. A long series of common chords, though sometimes sublime in its simplicity, becomes in time exceedingly tedious and uninteresting. No descriptive or dramatic music could exist without discords; in fact, without them, *sound-pictures* would be impossible.

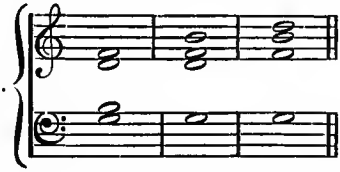
81. It has been stated already that the only real concords are the common chord and its inversions, whether complete or incomplete. It will be understood, therefore, that a CONCORD is a chord not containing a dissonant interval.

Young pupils should observe the spelling of these words. The *h* is dropped in *concord* and *discord*, although retained in *chord*. We never speak of musical chords as *cords*, nor do we tie up a parcel with a *chord*, although, strictly speaking, "chord" and "cord" are the same word, and signify a *string*.

82. It matters not whether we speak of the "minor seventh of the dominant," or the "dominant seventh," because, in every scale, the seventh from the dominant is necessarily minor, *e.g.* G to F (key C), B♭ to A♭ (key E♭), A to G (key D). When, therefore, we speak of the "chord of the dominant seventh," it will be known that it can only be a chord containing a *minor seventh*.

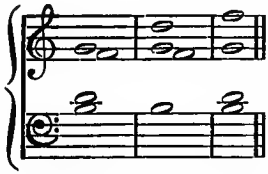
83. The following examples show the original position and the inversions of the chord of the dominant seventh:—

Ex. 69.



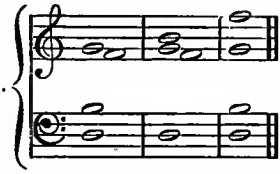
Orig. pos. of Domt. seventh.

Ex. 70.



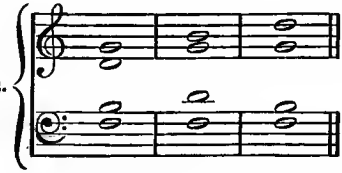
1st Inv. of Domt. seventh.

Ex. 71.

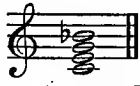


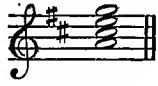
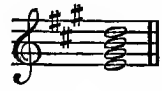
2nd Inv. of Domt. seventh.

Ex. 72.



3rd Inv. of Domt. seventh.

84. It is of the utmost importance that the pupil should distinguish between the dominant *in* C, and the dominant seventh *on* C. Because, by the former is meant that is, a chord of the seventh built on the dominant of the *key* C; but by the latter is meant  that is, a chord of the dominant seventh built upon the *note* C.

In the following exercise, when we say, "Write the chord of the minor seventh on A," we mean  not 

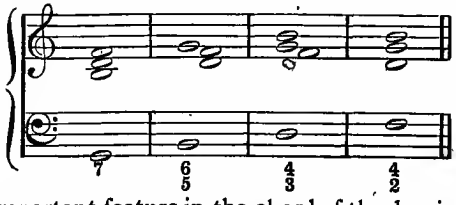
EXERCISE.

Write out the chord of the minor seventh and its inversions on A (key D), B♭ (key E♭), E (key A), F (key B♭), B (key E), D (key G), using the proper signatures in each case.

---

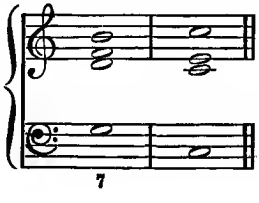
85. By examining Ex. 69 to 72, it will be found that the original position of the chord of the dominant seventh would be figured $\frac{7}{5}_{3}$, the first inversion $\frac{6}{5}_{3}$, the second inversion $\frac{6}{4}_{3}$, the third inversion $\frac{6}{4}_{2}$. But these figures are shortened into 7, $\frac{6}{5}$, $\frac{4}{3}$, $\frac{4}{2}$ respectively, *e.g.*—

Ex. 73.

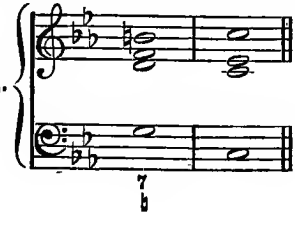


86. One important feature in the chord of the dominant seventh is that it is identical in both the major and tonic minor keys, *e.g.*—

Ex. 74.



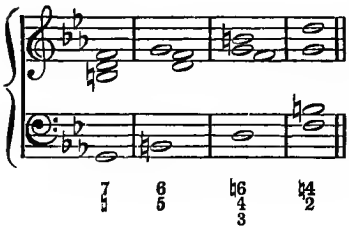
Ex. 75.



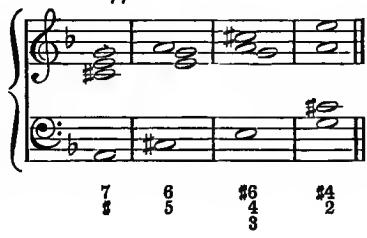
This chord forms, therefore, a link between any key and its tonic minor, and is used frequently in this relation by modern writers.

87. The figuring of the chord of the dominant seventh of a minor key will only differ from that of its tonic major by the indication of the leading-note formed by an accidental, *e.g.*—

Ex. 76.

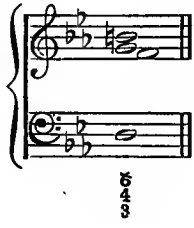


Ex. 77.

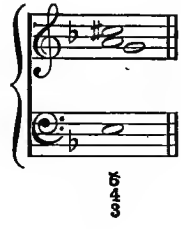


88. In former days a stroke through *any* figure showed that it was to be raised one semitone. The stroke through the 6 (6̸) is still in common use, and represents both ♯6 and ♮6. A natural must be used to raise a note already flat, and a sharp to raise a note which is natural.

Ex. 78.



Ex. 79.

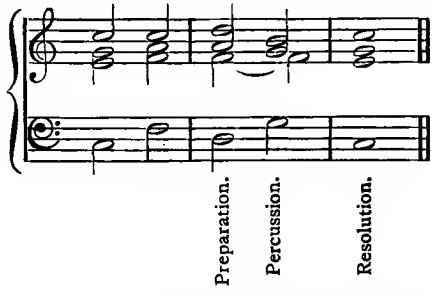


89. It has been already said that a discord has to be followed by a concord. This concord is called its CHORD OF RESOLUTION; and the note on to which the dissonant interval moves is called its NOTE OF RESOLUTION.

90. But it is commonly found that a composer makes a discord resolve, not on to a concord, but on to another discord, thus forming, as it were, a chain of chords and postponing the feeling of resolution or rest as long as he chooses.

91. It was formerly considered necessary not only that a discord should be resolved, but also that the ear should be *prepared* for it. By PREPARATION is meant the hearing of the dissonant note as a consonant note, before it is heard in the discord. The note of preparation is generally heard in the same part as the dissonant note. The striking of a discord is called its percussion, *e.g.*—

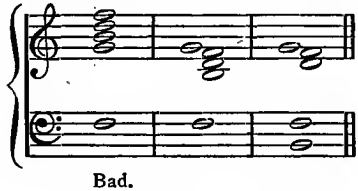
Ex. 80.



92. The necessity for preparing a discord depends entirely on the character of the discord itself. Dominant discords have long ceased to be considered among those requiring preparation. The pupil need not therefore bind himself to prepare his dominant sevenths; but the *resolution* of discords can never be dispensed with. They may indeed be sometimes resolved irregularly, but the feeling of *rest* in a concord must follow a discord sooner or later.

The minor seventh should not be doubled, *e.g.*—

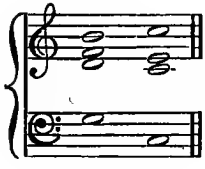
Ex. 81.



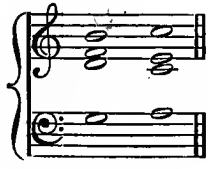
Bad.

93. The chord of the dominant seventh, and many other discords, can be resolved in two ways, diatonically or chromatically. The principal diatonic resolutions of the dominant seventh in the major and minor modes are the following:—

Ex. 82.

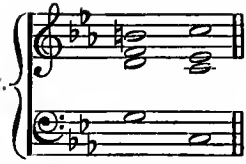


Ex. 83.

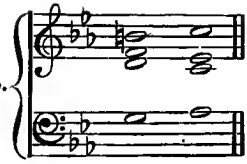


Ex. 84.

Ex. 85.

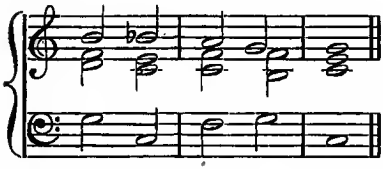


Ex. 86.

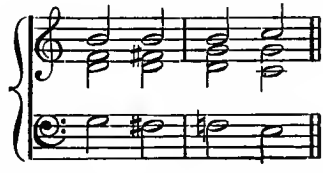


The following chromatic resolutions are of frequent occurrence :—

Ex. 87.

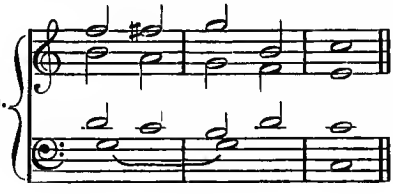


Ex. 88.



The minor seventh sometimes ascends chromatically, *e.g.*—

Ex. 89.



94. It will be seen that in Ex. 82 the resolution is on to the chord of the tonic; in Ex. 83 on to the chord of the relative minor; in Ex. 84 on to the dominant of the relative minor; in Ex. 85 on to the chord of the tonic; in Ex. 86 on to the chord of the super-dominant of the minor scale.

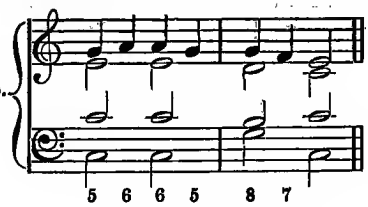
EXERCISE.

Write out the resolutions shown in Ex. 82 to 89 in several different keys.

95. When 8 is followed by 7, there being no other figures, the $\frac{5}{3}$ generally remain stationary.

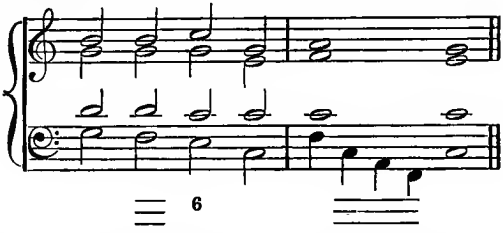
It will be remembered that when 5 goes to 6, or 6 to 5, the $\frac{8}{1}$ generally remain stationary, *e.g.*—

Ex. 90.



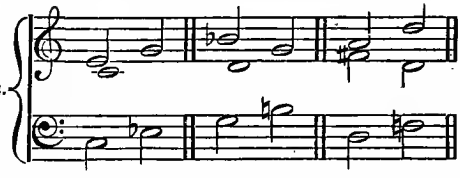
96. Lines placed under notes, in the place where figures usually stand, imply that the sounds of the previous chord are to be retained, *e.g.*—

Ex. 91.



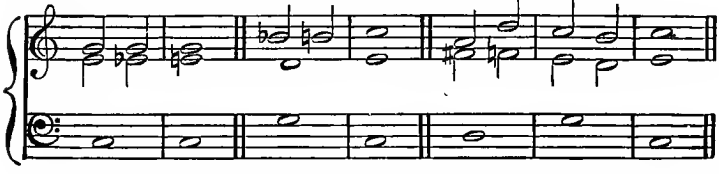
97. A False Relation is the separation of two chromatic notes, by giving one of them to one part and the other to another part, *e.g.*—

Ex. 92.



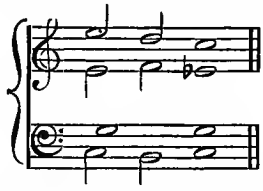
If the chromatic notes both occur in the same part, the bad effect is avoided, *e.g.*—

Ex. 93.



98. The bad effect of a false relation may be heard even when a chord intervenes between the chromatic notes.

Ex. 94.



99. There are many cases in which a progression which appears to be a false relation *to the eye* is not at all offensive *to the ear*. Experience will show the pupil when he may safely neglect the ordinary rule against them.

MASTER AND PUPIL.

Q. What is meant by a fundamental bass?

A. The note on which a chord is built.

Q. Give me an example.

A. In the chord C, E, G the note C is called the fundamental bass, in whatever position the notes are found, C, E, G; E, G, C; or G, C, E.

Q. Then the inversion of a chord does not alter the fundamental bass?

A. Certainly not.

Q. What other names are given to the fundamental bass?

A. Root, ground-note, or generator.

Q. In analysing chords how is it best to state their nature?

A. First, say the number of the inversion; next, the name of the chord; lastly, the note on which it is built. For instance, "The second inversion of the common chord of F."

Q. What is the chord of the dominant seventh?

A. It consists of the dominant of any key, with its third, fifth, and seventh; for example, G, B, D, F, in the key of C; or, again. E, G♯, B, D, *on* E.

Q. Why do you say "*on*" E?

A. Because that is the note on which it is built. It is built *on* E, but is in the key of A.

Q. Can you state this fact in general terms?

A. Yes; all dominant chords are built *on* the dominant, but are *in* the key of the tonic.

Q. What do you mean by a discord?

A. A chord containing a dissonant interval, or a discordant note.

Q. How many sounds can be brought together without disturbing the idea of concord?

A. Only three; a note, with its third and fifth, as in the major and minor common chords.

Q. What is a concord?

A. A chord containing nothing but consonant intervals.

Q. What is a discord?

A. A chord containing one or more dissonant intervals.

Q. How many inversions has the chord of the dominant seventh?

A. Three.

Q. How are they figured?

A. First inversion, $\frac{6}{5}$; second, $\frac{4}{3}$; third, $\frac{4}{2}$.

Q. Are these the full forms of the figures?

A. No, $\frac{6}{5}$ implies a 3; $\frac{4}{3}$ implies a 6; $\frac{4}{2}$ implies a 6.

Q. What is the figuring of the original position?

A. A 7, implying a $\frac{5}{3}$ also.

Q. How is it that this chord forms so important a link between a major key and its tonic minor; and, again, between a minor key and its tonic major?

A. Because the chord is the same in both cases; for example, A, C♯, E, and G is the chord of the dominant seventh in the keys of D major (two sharps) and D minor (one flat); and it will lead into one key as well as into the other.

Q. What is the preparation of a discord?

A. Making the dissonant note appear as a consonant note in the previous chord.

Q. What is the percussion of a discord?

A. The chord in which the dissonant note is struck.

Q. What is the resolution of a discord?

A. The taking of a dissonant note to a consonant note in the chord following.

Q. Do dominant discords require preparation?

A. No, they are particularly free from harshness.

Q. Into what classes are resolutions of the chord of the dominant seventh divided?

A. Into two classes, diatonic resolutions and chromatic resolutions.

Q. What is the meaning of lines under notes in the place of figures?

A. They direct that the sounds of the previous chord are to be retained.

Q. What is a false relation?

A. The separation of two notes of the chromatic scale, caused by not giving both to the same part.

Q. How can it be avoided?

A. By giving both the notes to the same part.

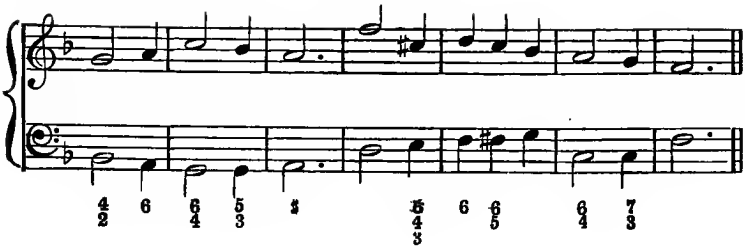
EXERCISES ON THE CHORD OF THE DOMINANT SEVENTH.

ALTO AND TENOR PARTS TO BE ADDED.

I.

II.

* When the bass of $\frac{6}{4}$ rises, the third of the bass may rise also.



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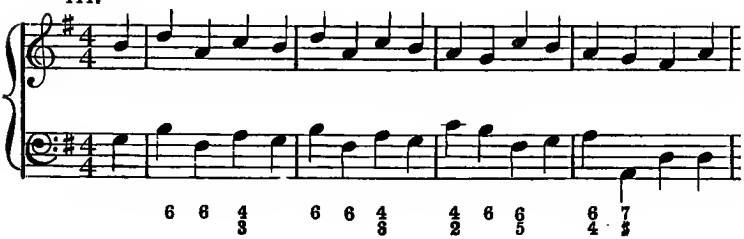

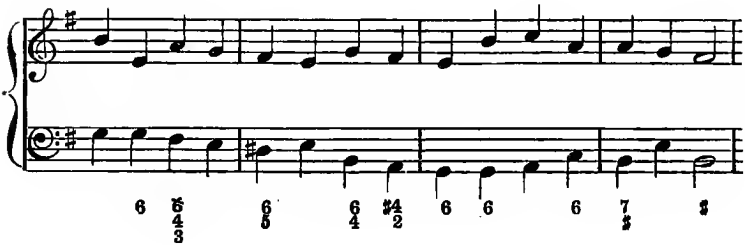

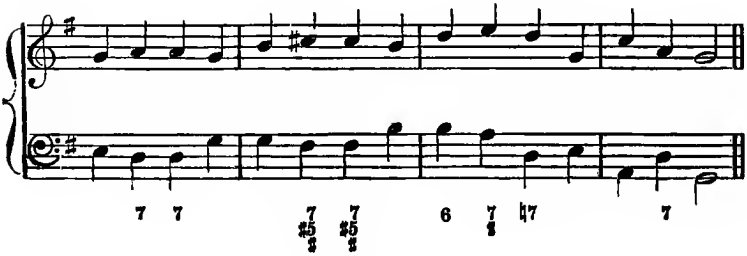

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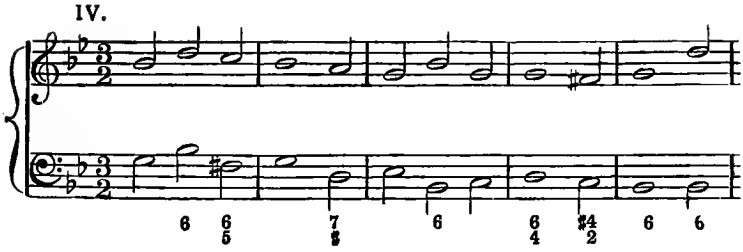

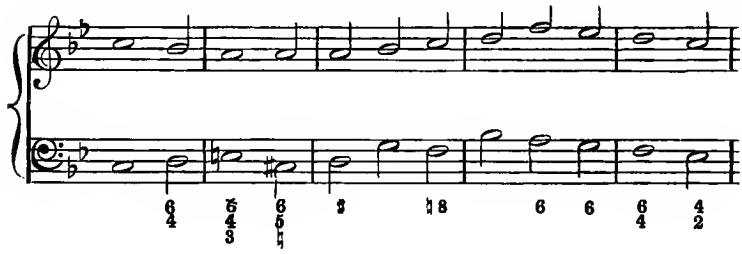

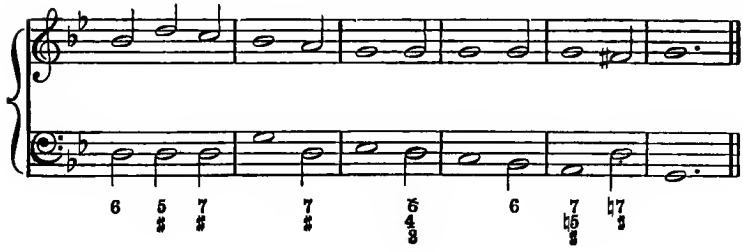

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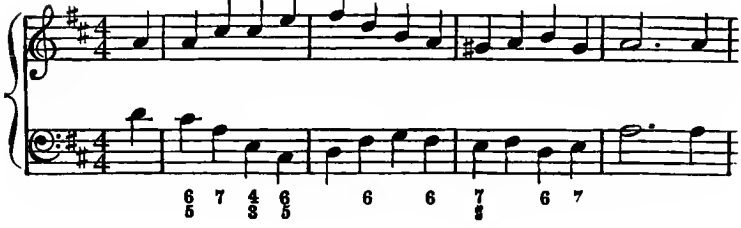

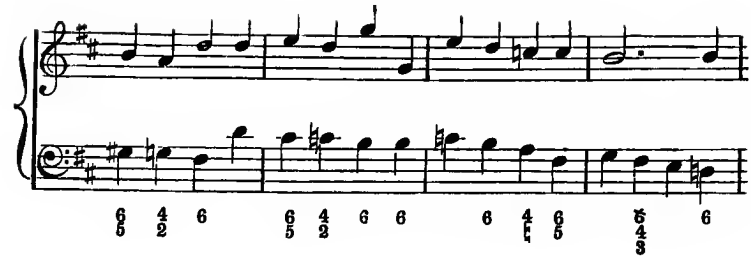

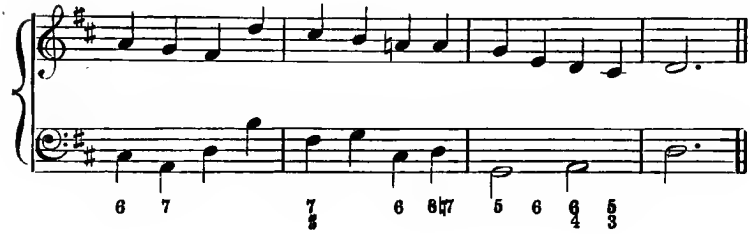

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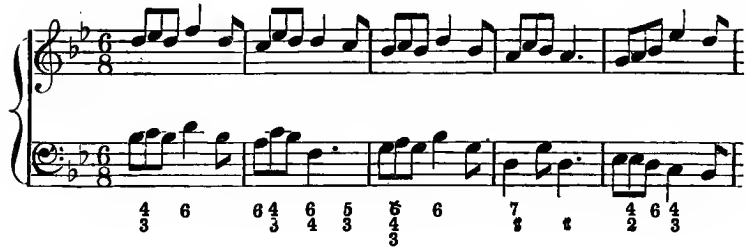
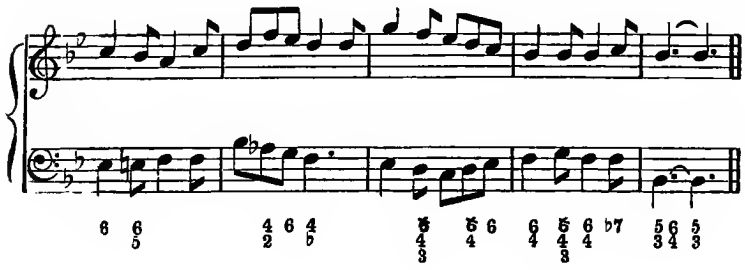
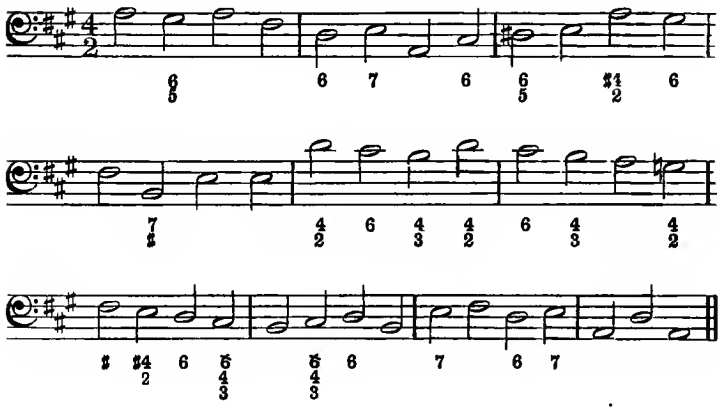




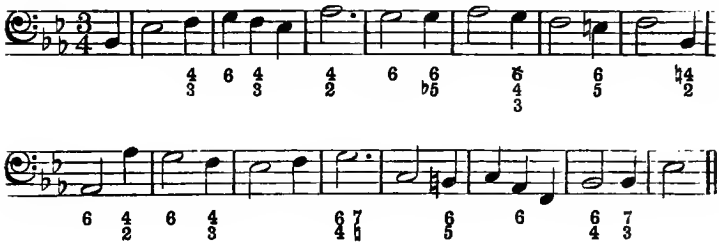
EXERCISES ON THE CHORD OF THE DOMINANT SEVENTH.

TREBLE, ALTO, AND TENOR TO BE ADDED.

I.



II.



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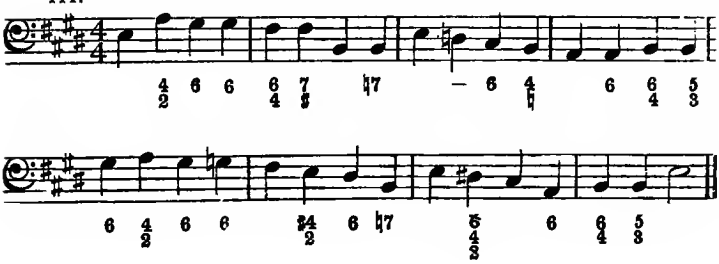

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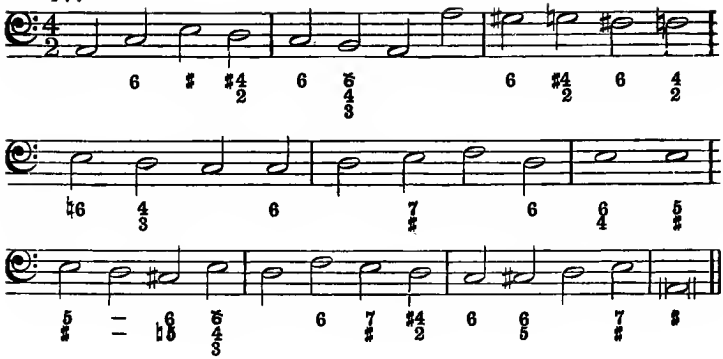
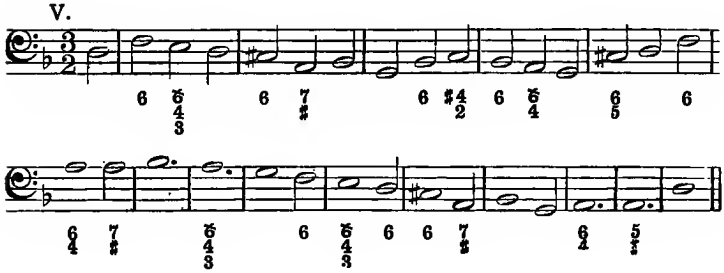
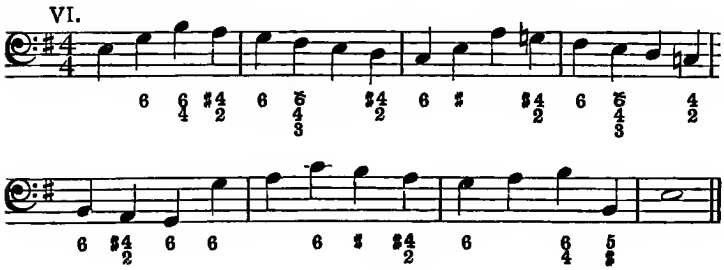


V.



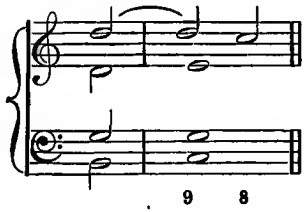
VI.



CHAPTER VIII.

100. When a consonant note is sustained through the chord which follows, and forms a discord, it is called a discord of suspension, or simply a Suspension.

Ex. 95.

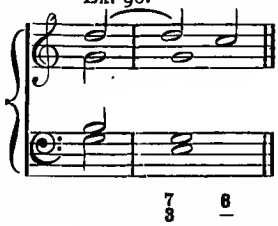


The above (Ex. 95) shows the suspension 9 to 8.

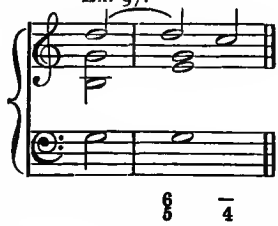
101. It will be seen that the percussion of the discord occurs on the accented portion of the bar, and also that the note of preparation is *bound* to the dissonant note so as to prevent its repetition. This example also shows that a 9 implies a 5 and 3 of the bass note.

102. It frequently happens that the ground-note of chords of the ninth is omitted in the inversions. The first and second inversions of the suspension of Ex. 95 will therefore be—

Ex. 96.

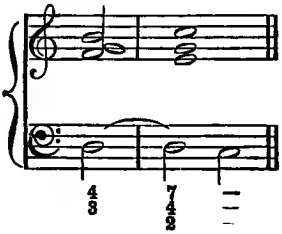


Ex. 97.



But in the last inversion, where the ninth itself is in the bass, the ground-note is often admitted, *e.g.*—

Ex. 98.



103. If the pupil will examine the figuring of Ex. 96 and 97, he will see that the former is figured $\frac{7}{3}$ to $\frac{6}{3}$, and the latter $\frac{6}{5}$ to $\frac{6}{4}$. This plainly shows that figuring is merely a system of measurement from the lowest note, and has *nothing whatever* to do with the derivation or nature of a chord.

The percussion of the discords in Ex. 96 and 97 is described, in the former by $\frac{7}{3}$, and in the latter by $\frac{6}{5}$, and yet both are inversions of a *ninth*.

104. Unless the pupil fully appreciates this fact, any great progress in harmony will be impossible; it cannot therefore be said too often that "the figures under a chord are only intended to describe the intervals it contains, not to show its derivation."

EXERCISE.

Write out Ex. 95 to 98 in several keys.

---

105. The suspension 9 to 8 occurs on all the degrees of the scale, except the leading-note. It is, however, rarely used on the mediant.

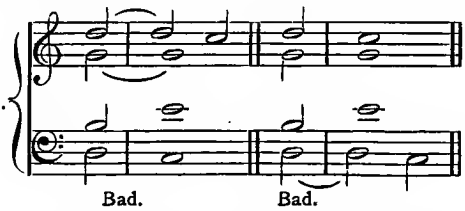
106. The ninth is usually not less than nine notes distant from its tonic; that is, it rarely occurs as a 2 to 1.

107. In Ex. 96, attention should be called to the fact that the $\frac{7}{3}$ does *not* include a 5; the reason is, the fifth of the bass note would here be the *seventh* of the ground note, and so form an additional discord.

For the same reason the $\frac{6}{5}$ in Ex. 97 does not include a 3.

108. The ninth should not be prepared by an eighth, *e.g.*—

Ex. 99.

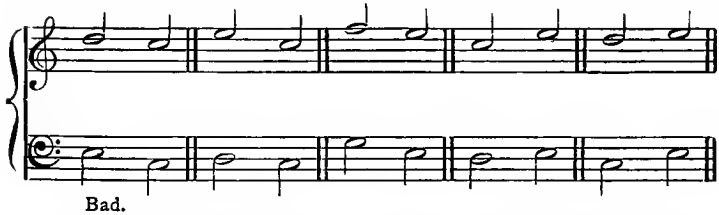


109. Another form of stating the same rule is, "A progression which is bad without a suspension is not made good by the introduction of a suspension." If the suspensions were taken away from the progressions in Ex. 99, consecutive octaves would be found; therefore the progressions are bad, although the suspensions *appear* to have removed the consecutives.

110. Such progressions as the above (Ex. 99) should be avoided, not only between the extreme parts, but between *any* parts.

The following are also objectionable between *any* two parts:—

Ex. 100.

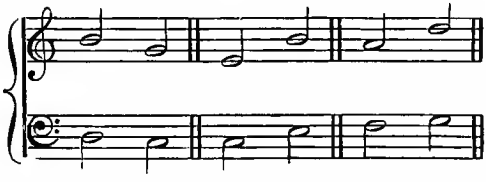


Bad.

Such progressions have so much the effect of consecutive octaves that they are called HIDDEN OCTAVES. They can be discovered by filling in the intermediate notes in the part which moves by a skip.

111. For analogous reasons, such progressions as the following are called HIDDEN FIFTHS.

Ex. 101.



These, too, can be discovered by filling in the intermediate notes in the part which moves by a skip.

Hidden fifths are not disallowed unless they occur in the extreme parts. Hidden fifths even in the extreme parts may sometimes be used with good effect.

MASTER AND PUPIL.

Q. What is a suspension?

A. The sustaining of a consonant note into the next chord so as to form a discord.

Q. What is the suspension 9 to 8?

A. It is the discord of the ninth resolving on to the eighth, the ninth being prepared in the previous chord.

Q. How is the ninth accompanied?

A. By a $\frac{5}{3}$.

Q. Has it any inversions?

A. Yes; the 3rd, or 5th, or 9th may be in the bass, but in the inversions the ground-note is generally omitted.

Q. How would the first inversion be figured?

A. 7 or $\frac{7}{3}$.

Q. Would it then be right to call it a chord of the seventh?

A. Certainly not; figures only show the intervals which a chord contains, they do not explain its derivation.

Q. Does the suspension 9 to 8 occur on other notes besides the tonic?

A. Yes, but it is rarely heard on the mediant, and never on the leading-note.

Q. Is there any rule relating to the preparation of the ninth?

A. Yes, the 9 should not be prepared by an 8.

Q. Does any general rule enforce this?

A. Yes. "A progression which is wrong when the suspension is omitted, is wrong when it is introduced. Bad without the suspension, bad with it."

Q. What are hidden octaves and fifths?

A. Motion between two parts which *suggests* consecutive octaves and fifths although they do not actually occur.

Q. How can they be discovered?

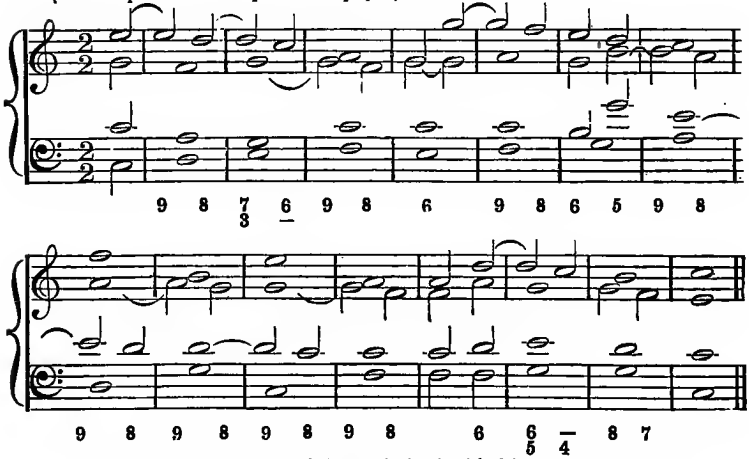
A. By filling up in one or both parts the intermediate notes diatonically, when octaves or fifths will appear.

Q. Are they always forbidden?

A. No, they are sometimes used with good effect.

EXERCISES ON THE SUSPENSION NINE TO EIGHT, AND ITS INVERSIONS.

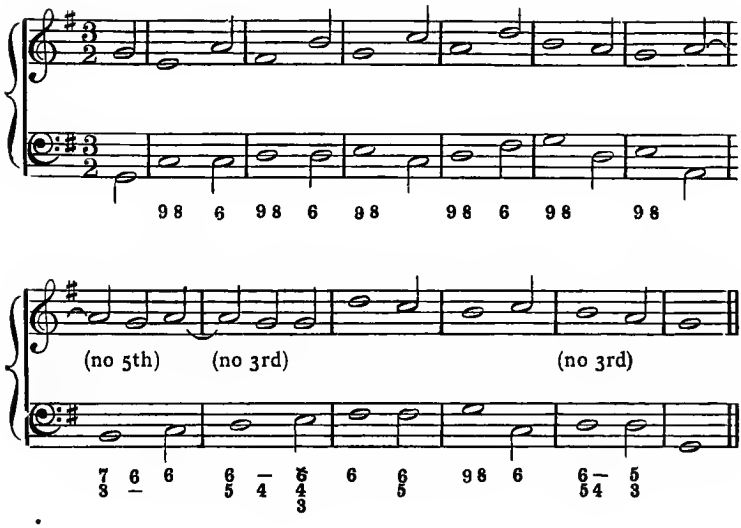
I.
(Filled up for an example to the pupil.)



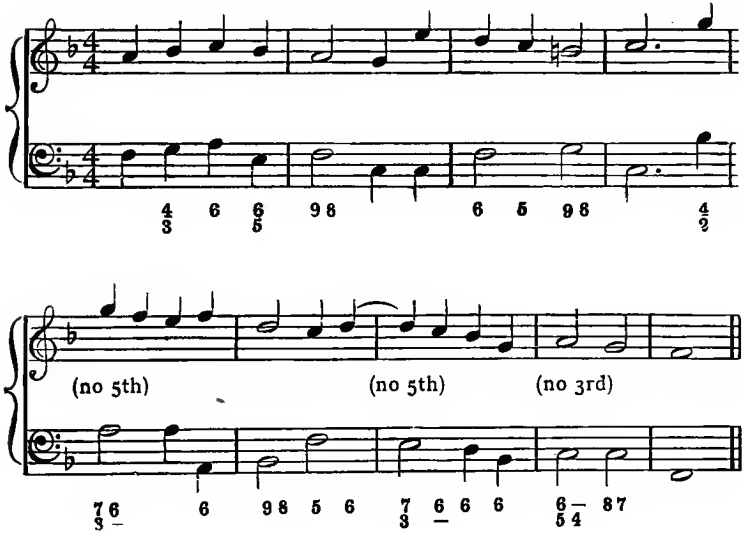
[Notice that the fifth of the tonic is doubled in the inversions.]

ALTO AND TENOR PARTS TO BE ADDED.

II.

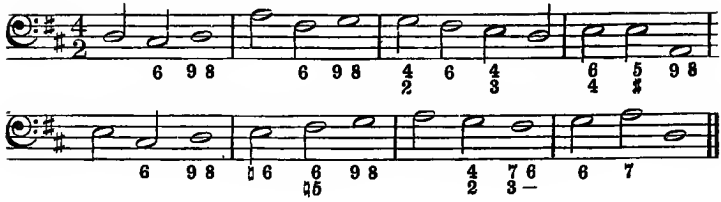


III.



TREBLE, ALTO, AND TENOR TO BE ADDED.*

IV.



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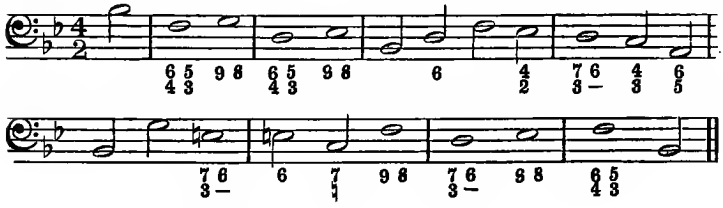
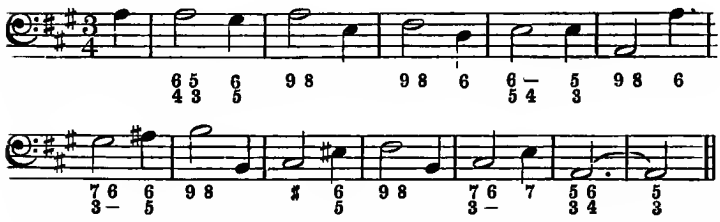


VI.



* The pupil must be careful to remember that there is no 5 in $\frac{7}{3}$, and no 3 in $\frac{6}{5}$ when they represent respectively the first and second inversion of the suspension 9 to 8. In all other cases $\frac{7}{3}$ includes 5; $\frac{6}{5}$ includes 3.

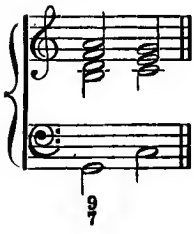
CHAPTER IX

112. It has been already stated that the 9 to 8 is used on various degrees of the scale, and in the exercises just given it will occasionally be found on the Dominant. But it is so frequently used *without preparation* on the dominant that it cannot be called a suspension; some authors call it the chord of the ADDED NINTH; others, the FUNDAMENTAL NINTH. The chord of the DOMINANT NINTH is, however, the best name for it. In its full form it is not so often met with as in its inversions.

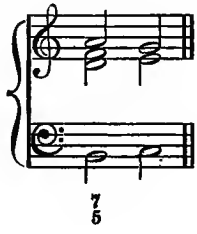
It is rarely used without the seventh; and is often found on the unaccented portion of a bar.

Like the suspension 9 to 8, the dominant ninth loses its ground-note in its inversions. In its resolution the ninth descends, the seventh (being minor) descends, the third (being the leading-note) ascends.

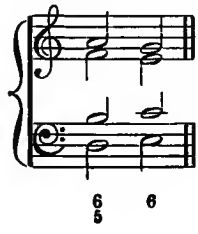
Ex. 102.



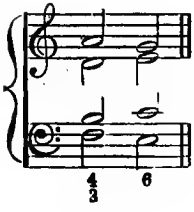
Ex. 103.



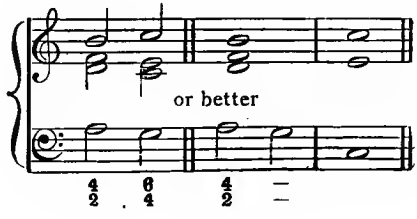
Ex. 104.



Ex. 105.

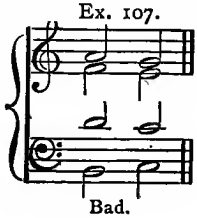


Ex. 106.



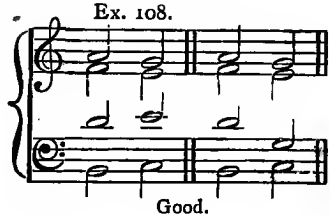
113. The fifth of this chord, when below the ninth, must always *ascend* a note or fall a fifth. Consecutive fifths would be made if the fifth should descend one degree, *e.g.*—

Ex. 107.



Bad.

Ex. 108.



Good.

EXERCISE.

Write out Ex. 102 to 106 in several keys.

---

114. It should also be noticed that in the chord of resolution the third of the tonic is doubled, even if the chord of resolution is the first inversion of the key-chord (see Ex. 104 and 105); also that $\frac{4}{3}$ implies a 6, and $\frac{4}{2}$ also implies a 6.

115. The ninth may in every case resolve before the minor seventh. This could be done by making the note A (in Ex. 102 to 106) into A, G, crotchets.

MASTER AND PUPIL.

Q. Is the Dominant ninth called a suspension?

A. No; because it is so frequently used without preparation.

Q. What then is it called?

A. Some call it the chord of the Added ninth; others, the Fundamental ninth.

Q. What notes does it consist of?

A. The Dominant, with its third, fifth, seventh, and ninth.

Q. How is it resolved?

A. The ninth proceeds down, the seventh down, but the leading-note (the third of the chord) always goes up to the tonic.

Q. What becomes of the fifth of the chord?

A. If it is below the ninth it cannot go to the next degree below, because by so doing it would make consecutive fifths; it therefore either moves one degree up or goes down a fifth.

Q. Does the whole chord resolve at once?

A. It may either do so, or, the ninth may resolve before the seventh.

Q. What is the first inversion of the dominant ninth on the ground-note B♭.

A. D, F, A♭, C. C goes to B♭, A♭ to G, F to G, D to E♭.

Q. Why have you not included B♭?

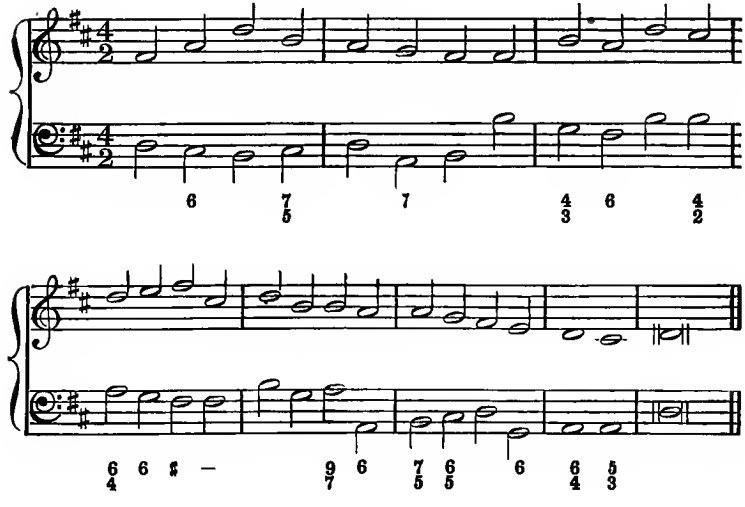
A. Because the ground-note is generally omitted in the inversions.

Q. What is the third inversion of the dominant ninth on the ground-note D?

A. C, F♯, A, E. E goes to D, A to B, F♯ to G, C to B.

EXERCISES ON THE CHORD OF THE DOMINANT NINTH.

I.



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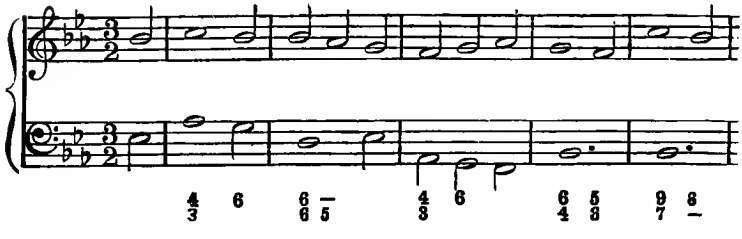
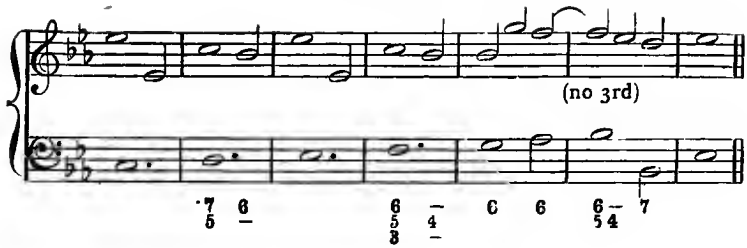
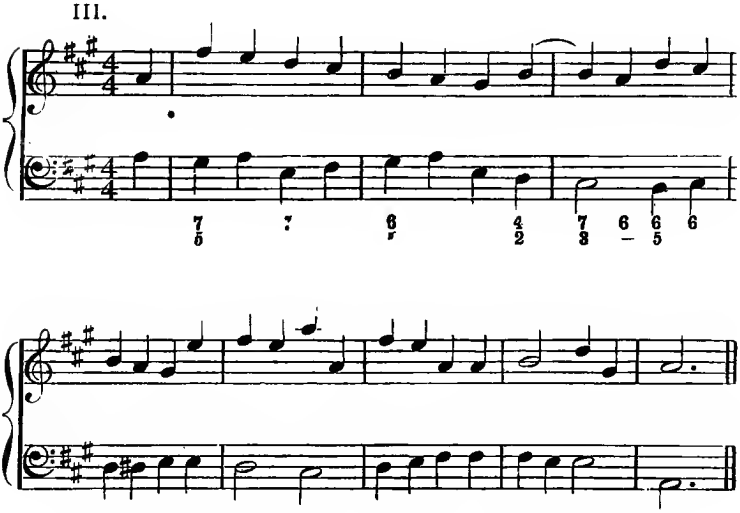
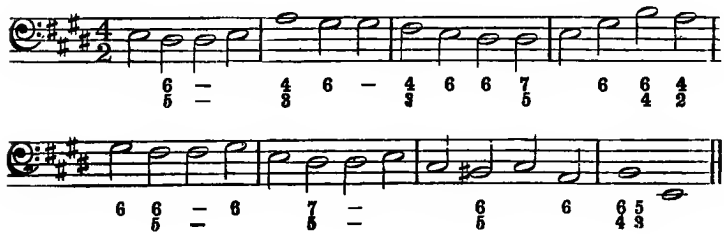




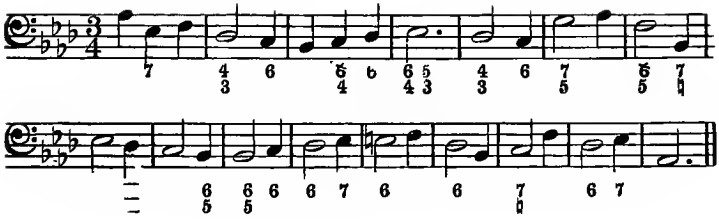
III.



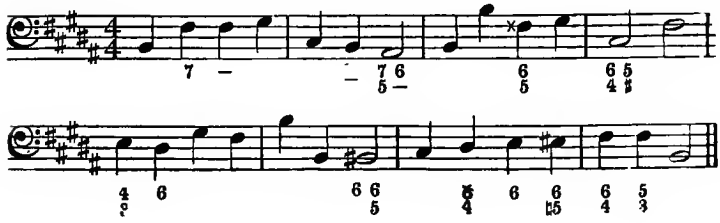
IV.



V.



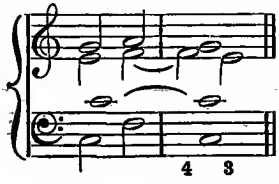
VI.



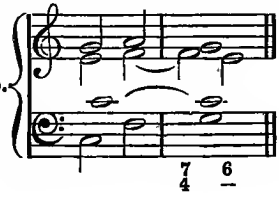
CHAPTER X.

116. THE suspension 4 to 3 is found on the tonic and all degrees of the scale. It is, however, rarely used on the fourth degree (sub-dominant), because the 4 from the sub-dominant is an augmented fourth. It is also rarely found on the leading-note.

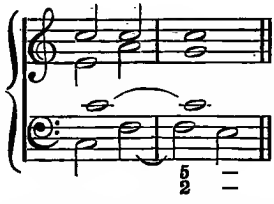
Ex. 109.



Ex. 110.



Ex. 111.



In Ex. 109 is the original position of the suspension 4 to 3.
In Ex. 110 the fifth of the ground-note is in the bass.
In Ex. 111 the suspension 4 to 3 is in the bass.

117. It will be noticed that the 4 to 3 is only accompanied by $\frac{5}{1}$.

118. In this chord the third of the ground-note should not be heard at the same time as the fourth.

It is a general rule that "a discord should not be heard with the note on to which it is resolved," but exceptions will be seen in Ex. 116 to 119; and the original position of the suspended ninth is an exception (see Ex. 95).

EXERCISE.

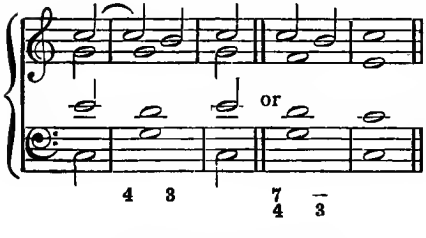
Write out Ex. 109 to 111 in several keys.

---

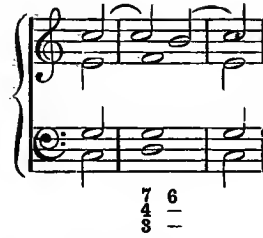
119. The 4 to 3 on the dominant is not called a suspension; it is called the chord of the DOMINANT ELEVENTH. It is, like all dominant discords, used frequently without preparation; but of course it *may* be prepared.

It is most commonly combined with the seventh.

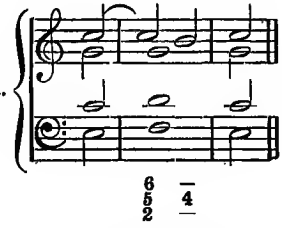
Ex. 112.



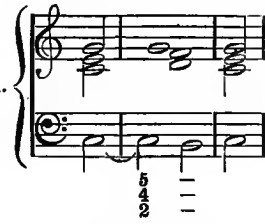
Ex. 113



Ex. 114.



Ex. 115.



In Ex. 112 is the dominant eleventh in its original position.
In Ex. 113 the fifth of the ground-note is in the bass.
In Ex. 114 the seventh is in the bass.
In Ex. 115 the dominant eleventh is in the bass.
All of these may be used without a chord of preparation.

EXERCISE.

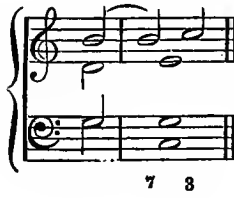
Write out Ex. 112 to 115 in several keys.

---

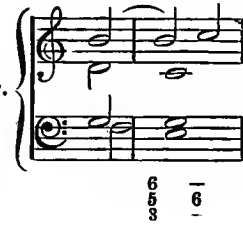
120. The leading-note is sometimes suspended.

It of course must resolve upwards to the tonic; hence some authors like to call it a RETARDATION instead of a suspension.

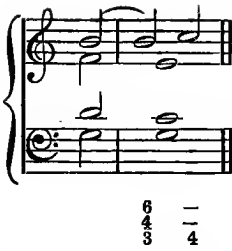
Ex. 116.



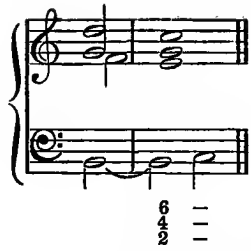
Ex. 117.



Ex. 118.



Ex. 119.



In Ex. 116 is the original position of the suspended leading-note.

In Ex. 117 the third of the ground-note is in the bass.

In Ex. 118 the fifth is in the bass.

In Ex. 119 the suspended leading-note is in the bass.

121. The leading-note and ground-note should of course be kept at a distance of not less than a seventh.

EXERCISE.

Write out Ex. 116 to 119 in several keys.

MASTER AND PUPIL.

Q. What is the suspension 4 to 3?

A. It is the fourth of the ground-note going to the third, accompanied only by 1 and 5.

Q. Why is there no third in it?

A. Because the 4 resolves on to 3.

Q. Does this come under any general rule?

A. Yes; a discord should not be heard with the note on to which it is to resolve.

Q. Are there no exceptions to this rule?

A. Yes, many; but chiefly the original position of the suspended ninth, and also the chord of the suspended leading-note and its inversions.

Q. Is 4 to 3 on the Dominant a suspension?

A. No; it is frequently used without preparation, and is generally called the chord of the dominant eleventh.

Q. What note is often used with the dominant eleventh?

A. The minor seventh; it adds greatly to its beauty.

Q. What is the suspended leading-note you just referred to?

A. It is the leading-note sustained into the tonic chord and then resolved upwards.

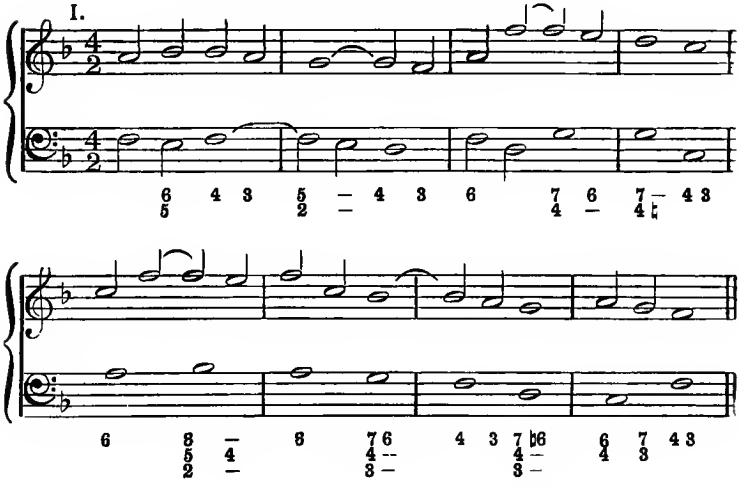
Q. Is it right to call it a suspension if it resolves upward?

A. Many authors call it a retardation.

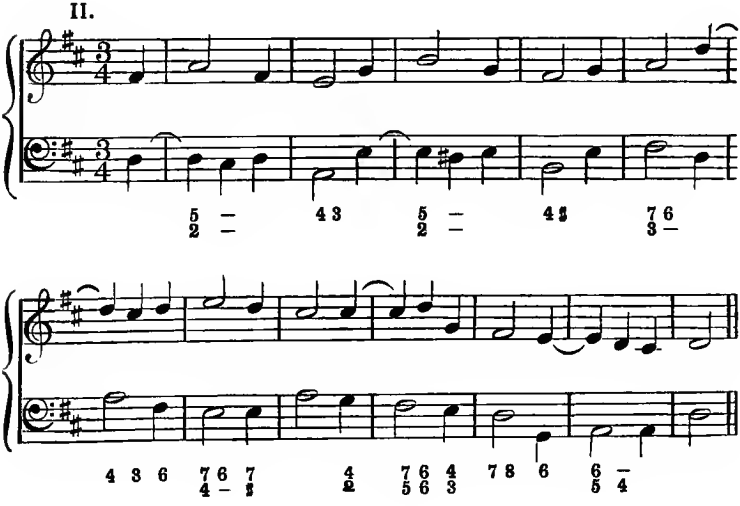
EXERCISES ON THE CHORDS OF THE SUSPENDED FOURTH, DOMINANT ELEVENTH, AND SUSPENDED LEADING-NOTE.

ALTO AND TENOR TO BE ADDED.

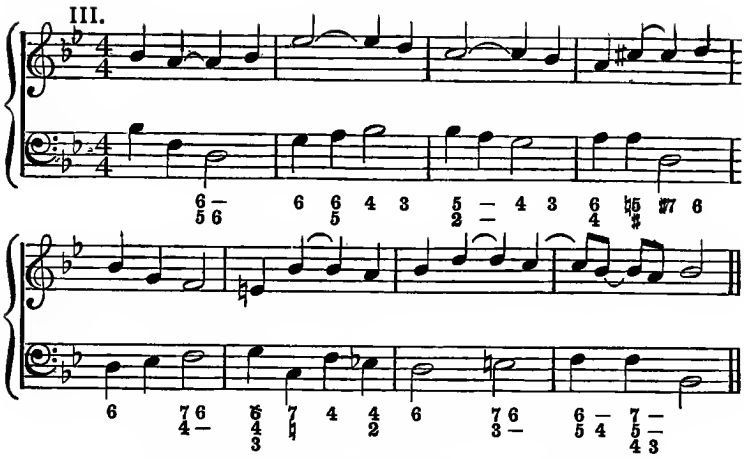
I.



II.

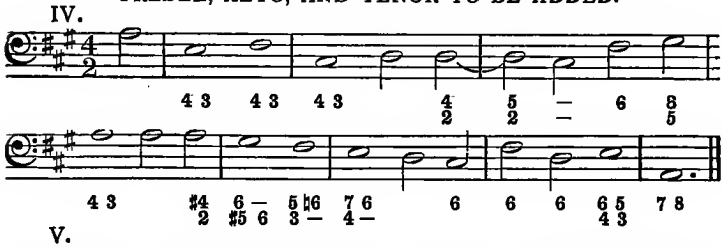


III.

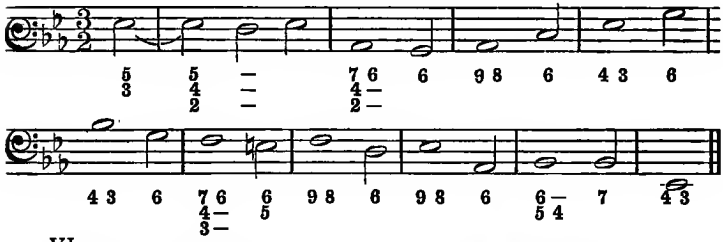


TREBLE, ALTO, AND TENOR TO BE ADDED.

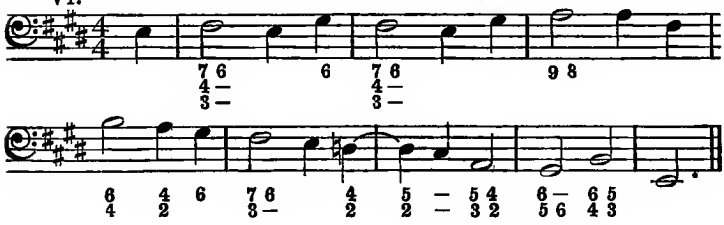
IV.



V.



VI.

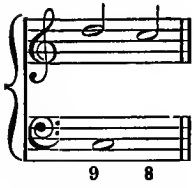


CHAPTER XI.

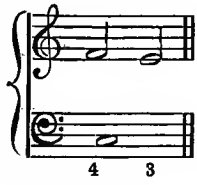
122. When two notes are suspended the chord is termed a Double Suspension. When three notes are suspended the chord is called a Triple Suspension.

Double and triple suspensions are formed by the combination of those already learnt by the pupil, namely, 9 to 8, 4 to 3, and 7 to 8.

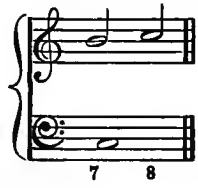
Ex. 120.



Ex. 121.

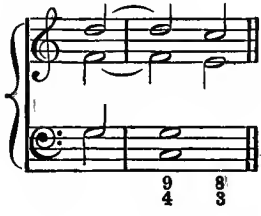


Ex. 122.



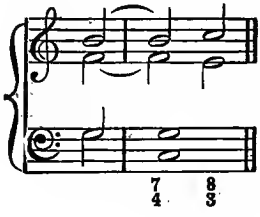
By combining 9 to 8, and 4 to 3, we obtain—

Ex. 123.



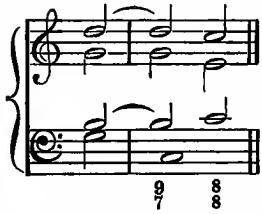
By combining 4 to 3, and 7 to 8, we obtain—

Ex. 124.



By combining 9 to 8, and 7 to 8, we obtain—

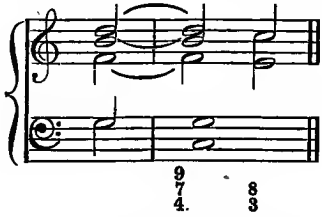
Ex. 125.



These three (Ex. 123 to 125) are the most important double suspensions in use. They may be remembered by their figuring: $\frac{9}{4}\,\frac{8}{3}$; $\frac{7}{4}\,\frac{8}{3}$; $\frac{9}{7}\,\frac{8}{8}$.

123. By combining the three suspensions in Ex. 120 to 122, we obtain—

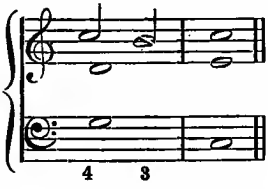
Ex. 126.



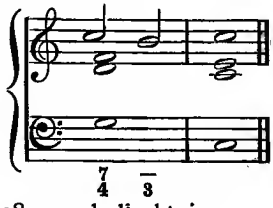
This triple suspension may be remembered by its figuring: $\frac{9}{7}\,\frac{8}{4\,3}$.

124. We have already stated that the dominant eleventh is heard, not only by itself, but also with the seventh.

Ex. 127.

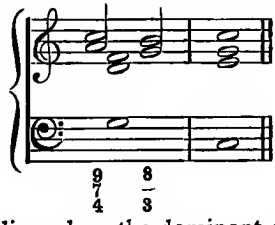


Ex. 128.



If we add the dominant ninth to Ex. 128, we shall obtain—

Ex. 129.



This is the triple discord on the dominant corresponding to the triple suspension on the tonic shown in Ex. 126.

125. The pupil should now turn back to Ex. 95 to 98, 102 to 106, 109 to 119, and notice that all the chords can be used in the minor key. He will have of course to place three flats in the signature and mark the B's with a natural.

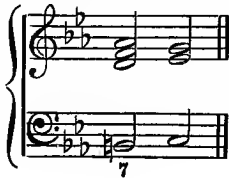
EXERCISE.

Write out Ex. 95 to 98, 102 to 106, 109 to 119, in the key of C minor; afterwards in several minor keys.

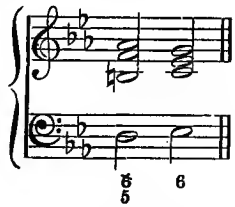
---

126. When Ex. 103 to 106 have been converted into the key of C minor the pupil will discover that he has found one of the most beautiful and useful chords in music :—

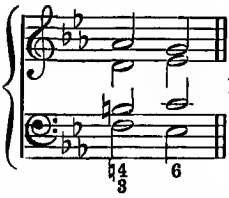
Ex. 130.



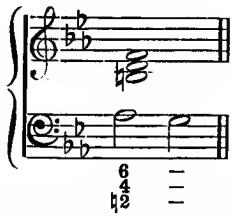
Ex. 131



Ex. 132.



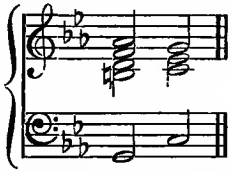
Ex. 133.



The above (Ex. 130 to 132) show the chord of the DIMINISHED SEVENTH and its inversions. It is so called because it contains the interval of the diminished seventh (B♮ and A♭ in the above examples).

127. But inasmuch as this chord is derived from the full chord of the MINOR NINTH, *e.g.*—

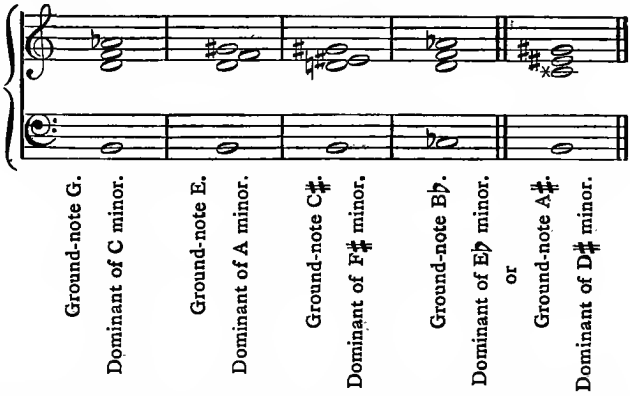
Ex. 134.



many writers call Ex. 130 the first inversion of the chord of the minor ninth, Ex. 131 the second inversion of the same, Ex. 132 the third inversion, and Ex. 133 the fourth inversion.

This chord is capable of ENHARMONIC CHANGE, that is, a change of notation without alteration of sound, *e.g.*—

Ex. 135.



128. A volume might be written about this chord alone, so we must with regret leave the pupil to read all about it elsewhere.

It will be noticed that this beautiful chord is formed from the modern minor scale, having a leading-note and minor sixth (above) which constitute the interval of a diminished seventh. Hence the important position assigned to the modern minor scale in all good treatises on Harmony (see Ex. 8 to 10, pp. 5, 6). It is frequently resolved on the *major* tonic chord.

EXERCISE.

Write out Ex. 123 to 126, 128 and 129, in the key of C minor; afterwards in several minor keys.

MASTER AND PUPIL.

Q. What are double suspensions.

A. The suspension of two notes into a chord.

Q. How are they formed?

A. By combining any two of the three suspensions 9 to 8, 4 to 3, 7 to 8.

Q. How is a triple suspension formed?

A. By combining the three suspensions just named, and so forming a $\frac{9}{7}$ to $\frac{8}{3}$.

Q. Are there any twofold or threefold discords on the dominant?

A. Yes, we have already learnt that the dominant eleventh and seventh are used in combination; these form a twofold discord. And if to this the dominant ninth be added, a threefold discord is the result.

Q. What is the chord of the diminished seventh?

A. It is formed on the leading-note of the minor scale; for example, in the key of C minor it would consist of B♮, D, F, and A♭.

Q. Why is it called the chord of the diminished seventh?

A. Because the interval of the diminished seventh is found in it, as, for example, between B♮ and A♭ in the chord just named.

Q. What makes this chord so useful in modulation or change of key?

A. Its capability for enharmonic change.

Q. What is enharmonic change?

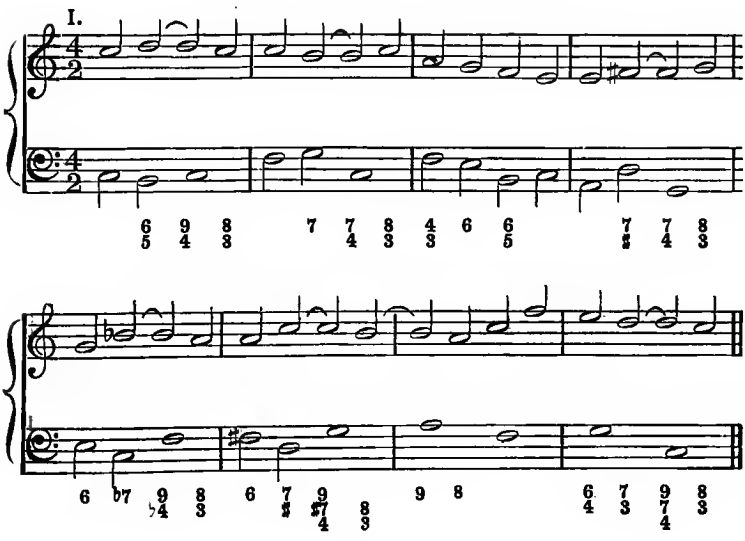
A. A change of notation without change of sound.

Q. What form of the minor scale gave rise to the chord of the diminished seventh?

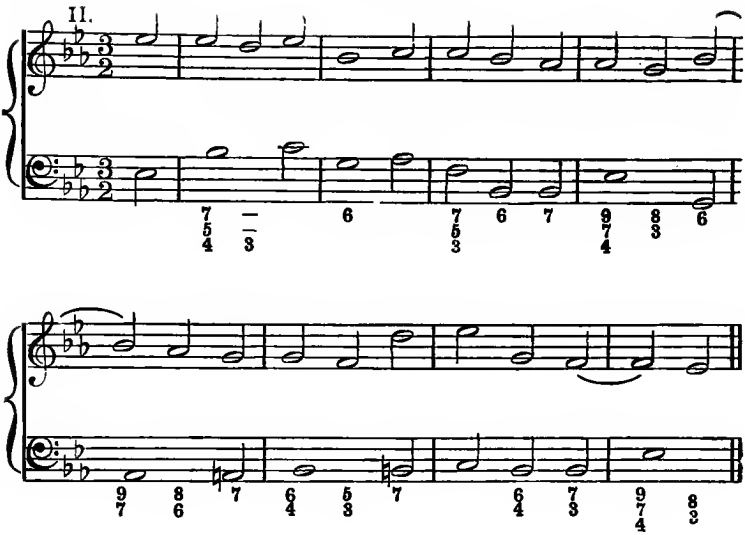
A. The modern form, having a leading-note and minor sixth, up and down.

EXERCISES ON DOUBLE AND TRIPLE SUSPENSIONS, AND ON TWOFOLD AND THREEFOLD DOMINANT DISCORDS, &c.

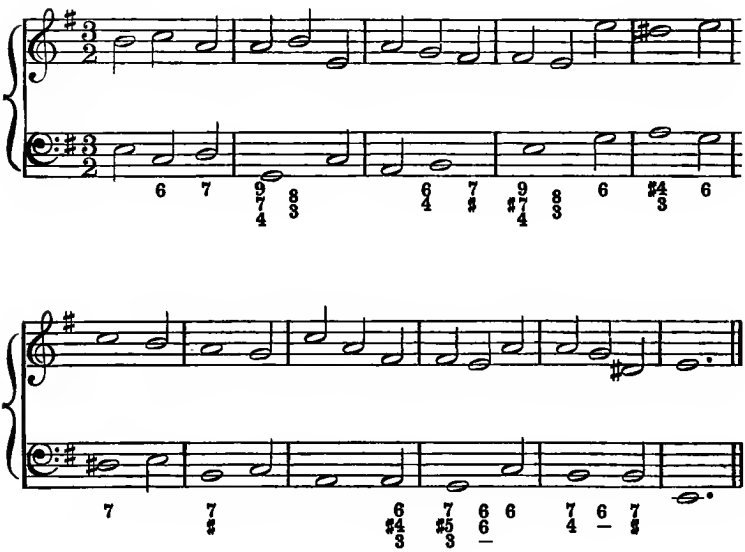
ALTO AND TENOR TO BE ADDED.



II.

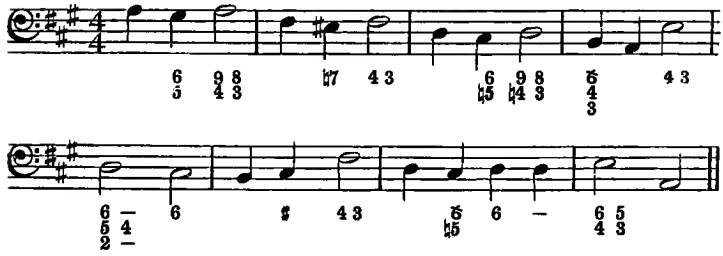


III.

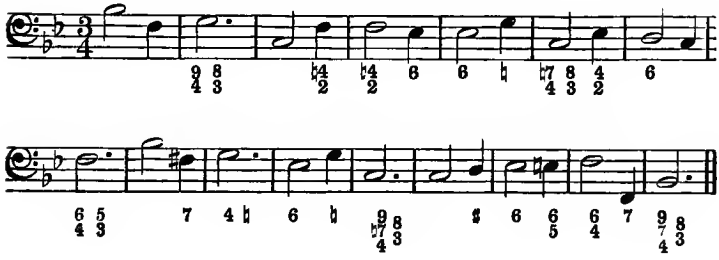


TREBLE, ALTO, AND TENOR TO BE ADDED.

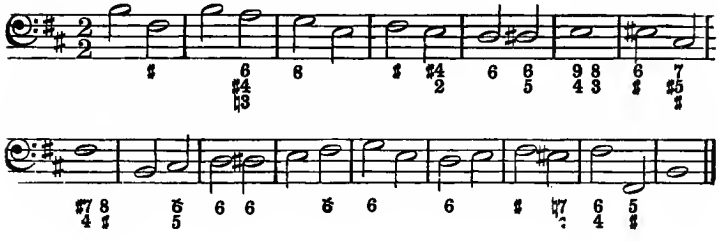
IV.



V.



VI.



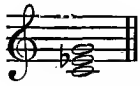
CHAPTER XII.

129. Some musicians speak of Triads. A triad is a chord which consists, when taken in its original position and closest form, of three sounds not more than a third from each other.

Ex. 136.

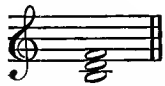
Major Triad.

Ex. 137.



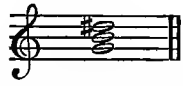
Minor Triad.

Ex. 138.



Imperfect Triad.

Ex. 139.

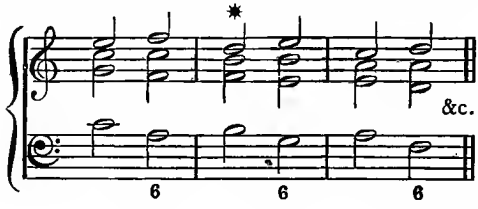


Augmented Triad.

In Ex. 136 and 137 the reader will see his old friends the major and minor common chords.*

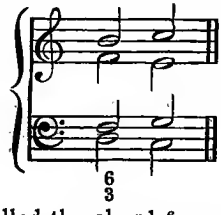
130. The Imperfect Triad, or, as it is also called, the Diminished Triad, will be at once recognised as a fragment of the chord of the minor seventh, namely, the three upper notes of G, B, D, F. The imperfect triad is not pretty. It can be *tolerated* in a sequence or uniform succession of harmonic progressions.

Ex. 140.



The most common position of the imperfect triad is its first inversion, *e.g.*—

Ex. 141.



In this form it is called the chord $\frac{6}{3}$ on the Supertonic. The seventh of the ground-note is doubled (see the two F's); one goes down, the other up; generally the higher of the two sevenths descends, the lower ascends (as in Ex. 141).

---

* Of course Triads may be found in those keys *whose scales contain their constituent notes*, e.g.:—

Ex. 136.—May be in the keys of C, G, and F major, and F and E minor.

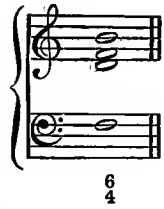
Ex. 137.—In B♭, A♭, E♭ major, and C and G minor.

Ex. 138.—In C major, and C and A minor.

Ex. 139.—In the key of E minor.

The remaining form of the imperfect triad, namely, $\frac{6}{4}$ on the sub-dominant, *e.g.*—

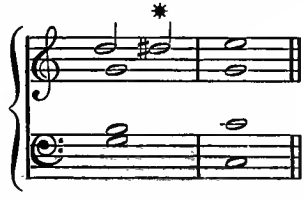
Ex. 142.



should be carefully avoided.

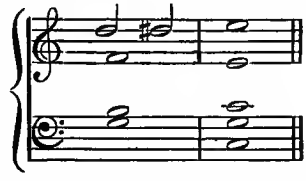
131. The augmented triad is generally found on the dominant, *e.g.*—

Ex. 143.



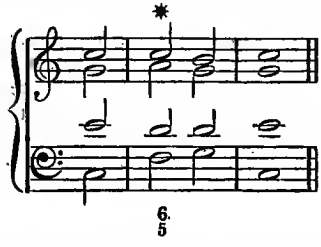
132. The minor seventh can be used with the augmented triad, and adds much to the beauty of the chord, *e.g.*—

Ex. 144.



133. A very beautiful chord is found on the sub-dominant:—

Ex. 145.

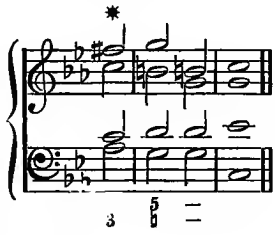


It has the appearance of being a common chord of the sub-dominant (F, A, C), with D, the sixth of the sub-dominant, added; hence it is generally called the CHORD OF THE ADDED SIXTH. It is also called the chord of $\frac{6}{5}$ on the sub-dominant.

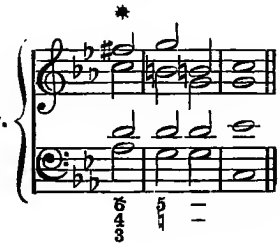
134. When the last chord of a movement in the minor mode consists of a major common chord, as in old Church music, this major chord is called the TIERCE DE PICARDIE.

135. A very beautiful chord is found on the super-dominant of the minor key, called the CHORD OF THE AUGMENTED SIXTH. It exists in three forms :—

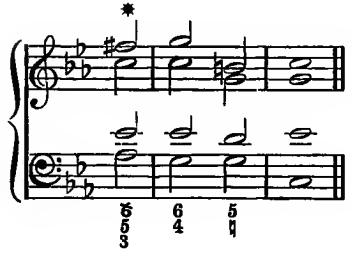
Ex. 146.



Ex. 147.



Ex. 148.



A very great deal might be said about this chord and others derived from it, the pupil must, however, be content at present to become familiar with its sound and appearance. The chord ✱ in Ex. 146 is known as the ITALIAN SIXTH; that in Ex. 147 as the FRENCH SIXTH; that in Ex. 148 as the GERMAN SIXTH. It will be noticed that in Ex. 148 the augmented sixth is not followed *at once* by a common chord of G, the dominant of C minor. The reason is this: if the E♭ in the tenor descended directly to D, consecutive fifths would arise between the tenor and bass parts. Hence it is generally said that the German sixth is "followed by a $\frac{6}{4}$ in order to avoid consecutives."

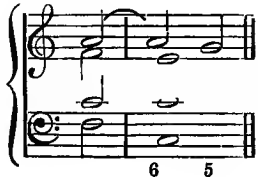
These chords are often used in the major mode.

EXERCISE.

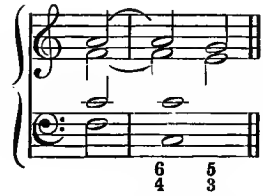
Write out Ex. 146, 147, and 148 in several minor keys

136. Some authors consider 6 to 5, and $\frac{6}{4}$ to $\frac{5}{3}$ on the tonic, to be suspensions, *e.g.*—

Ex. 149.

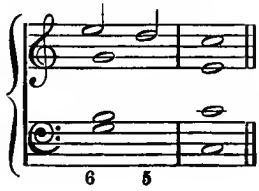


Ex. 150.



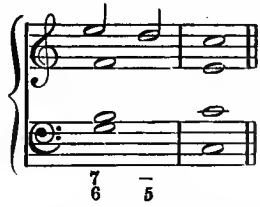
137. When used on the dominant the 6 to 5 is called the dominant thirteenth, *e.g.*—

Ex. 151.



This chord often contains a minor seventh, *e.g.*—

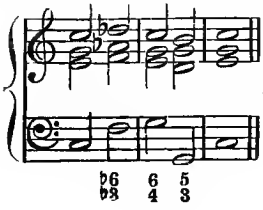
Ex. 152.



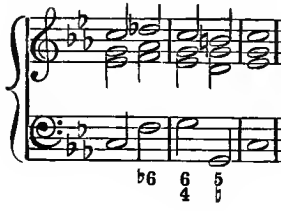
The thirteenth is most usually in the highest part.

138. A chord consisting of the sub-dominant and its minor third and minor sixth is used in the major or minor mode. It is called the Neapolitan Sixth, *e.g.*—

Ex. 153.

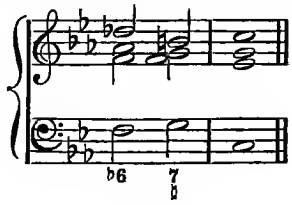


Ex. 154.



139. When it occurs on the accepted part of the bar it is often followed at once by the dominant chord, *e.g.*—

Ex. 155.



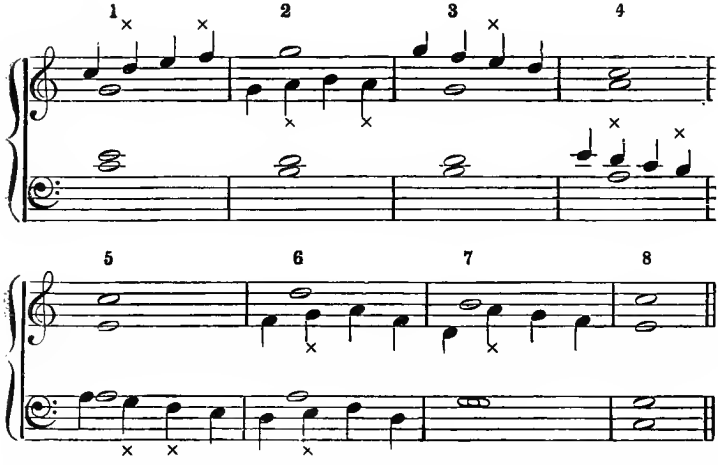
Of course in a sharp key naturals will be used to cause the depression of the third and sixth in this chord.

140. Passing-notes are scale-sounds which lie between notes essential to the harmony, but are not themselves essential.

When the passing scale-sounds are diatonic they are called DIATONIC PASSING NOTES; when they are chromatic they are called CHROMATIC PASSING-NOTES. The passing-notes in the following examples are marked by a ×.

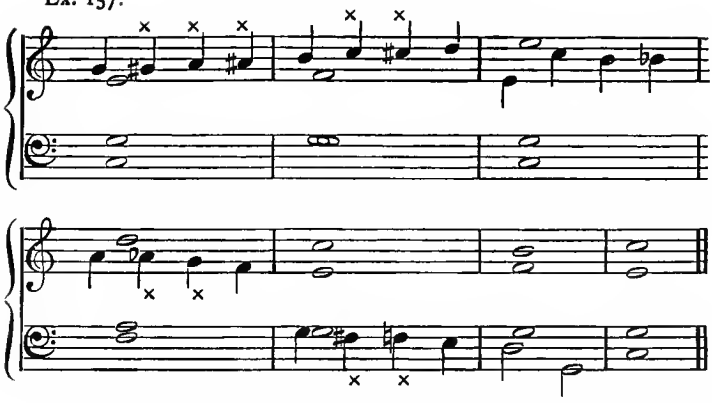
DIATONIC PASSING-NOTES.

Ex. 156.



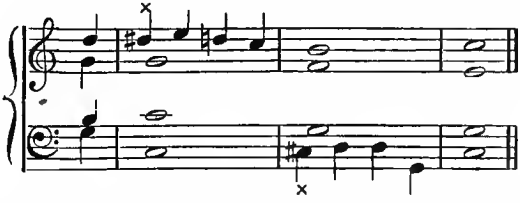
141. It will be seen by the above (Ex. 156) that passing-notes generally occur on *un*-accented portions of the bar (see bars 1, 2, 4, and 5), but sometimes on the subordinate accent (see bar 3); they are also used in two or more parts (see bar 6); and are sometimes approached by a skip (see bar 7). These remarks apply equally to chromatic passing-notes.

Ex. 157. CHROMATIC PASSING-NOTES.



142. When chromatic unessential notes occur on accented portions of the bar they are sometimes called AUXILIARY NOTES.

Ex. 158.



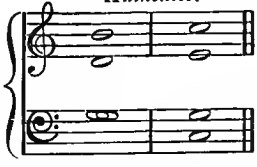
143. A CADENCE is the close of a musical sentence.* There are three kinds of cadences, PERFECT, IMPERFECT, INTERRUPTED.

144. Perfect cadences are of two kinds, authentic and plagal. An AUTHENTIC CADENCE is formed by a progression from the dominant to the tonic; a PLAGAL CADENCE is formed by a progression from the sub-dominant to the tonic, *e.g.*—

PERFECT CADENCES.

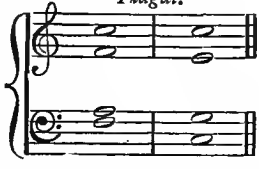
Authentic.

Ex. 159.



Plagal.

Ex. 160.

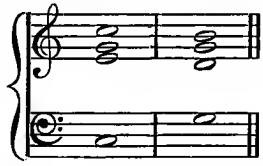


* The pupil must be careful to remember that a cadence and a *cadenza* are two very different things. The former is the last harmonic progression in a musical sentence; the latter a long florid passage introduced into an instrumental or vocal solo.

145. The imperfect cadence is also called the HALF-CLOSE; it is just the reverse of the authentic cadence, for it is a progression from tonic to dominant, and seems almost to ask a question, *e.g.*—

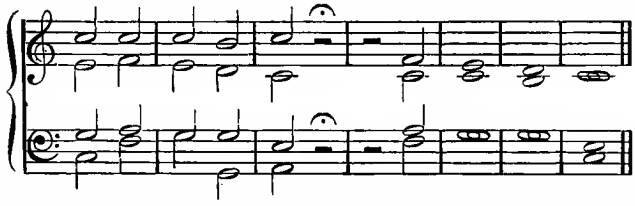
IMPERFECT CADENCE.

Ex. 161.



146. The interrupted cadence consists of a temporary delay of the perfect cadence, *e.g.*—

Ex. 162.



147. Every key has certain closely allied keys called ATTENDANT KEYS or RELATIVE KEYS. They are—

1. The relative minor.
2. The key of the dominant.
3. The relative minor of the dominant key.
4. The key of the sub-dominant.
5. The relative minor of the sub-dominant key.

The attendant keys of C are therefore A minor, G major, E minor, F major, D minor.

148. To give a full account of modulation would require greater space than we can afford. The pupil must study it in other works and be content at present with a bare definition.

MODULATION is the moving from one key into another. When modulation is made by passing through attendant keys it is called NATURAL or DIATONIC; when it is made by a more sudden change it is called EXTRANEOUS or CHROMATIC; when it is made by changing the notation of the connecting chords it is called ENHARMONIC.

149. When a change of notation but *not* a change of pitch is made (as, for example, key C♯ to key D♭) it is called an ENHARMONIC CHANGE.

150. A transition is the rapid passing through any key, without remaining sufficiently long in it to establish a modulation.

MASTER AND PUPIL.

Q. How many triads are in ordinary use?

A. Four; the major, minor, imperfect, augmented.

Q. What is the most common position of the imperfect triad?

A. As a $\frac{6}{3}$ on the super-tonic with the third doubled; the upper third descending, the lower ascending.

Q. What is the most common position of the augmented triad.

A. On the dominant. A minor seventh is often used with it.

Q. What is the chord of the added sixth?

A. A chord of $\frac{6}{5}$ on the sub-dominant.

Q. What suspensions besides the 9, the 7, and the 4, are occasionally found?

A. The 6 to 5, and $\frac{6}{4}$ to $\frac{5}{3}$ on the tonic.

Q. What name is given to the corresponding dominant chords?

A. The chord of the dominant thirteenth. The minor seventh is often used with it.

Q. What is the chord of the Neapolitan sixth?

A. A minor third and minor sixth on the sub-dominant, used in both the major and minor modes.

Q. What are passing-notes?

A. Scale-sounds not essential to the harmony.

Q. How many sorts of passing-notes are there?

A. Two, diatonic and chromatic; diatonic when they are portions of a diatonic scale; chromatic when they are portions of a chromatic scale.

Q. In what part of a bar do they generally occur?

A. On the unaccented portion.

Q. What are they called if they occur on the accented part of the bar?

A. Auxiliary notes.

Q. What is a cadence?

A. The last progression in a musical sentence.

Q. What are the principal divisions of cadences?

A. Into perfect, imperfect, interrupted.

Q. How many perfect cadences are there?

A. Two; the authentic and plagal.

Q. Describe them.

A. The authentic is a progression from the dominant to the tonic; the plagal from the sub-dominant to the tonic.

Q. What is the imperfect cadence?

A. It is a progression from tonic to dominant; it is an authentic cadence reversed. It is also called the half-close.

Q. What is an interrupted cadence?

A. It is a sudden breaking off of an expected close.

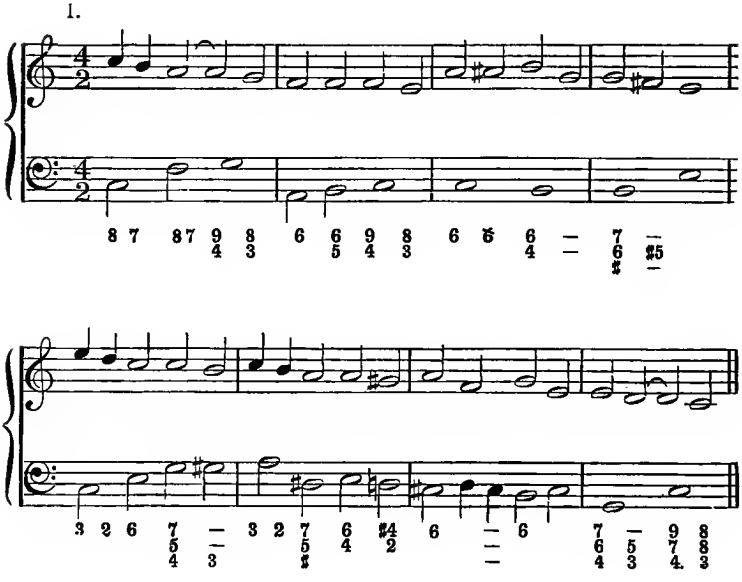
Q. What are attendant or relative keys?

A. The relative minor and the keys of the dominant and sub-dominant, with their relative minors.

Q. What are the attendant keys of E?
A. C♯ minor, B major, G♯ minor, A major, F♯ minor.
Q. What is modulation?
A. A moving from one key into another.
Q. Into how many kinds is it divided?
A. Three; diatonic, chromatic, enharmonic.
Q. Explain them.
A. Diatonic modulation is the passing from one key to another by attendant keys; chromatic modulation is passing from one key to another by using chromatic progressions; enharmonic modulation is passing from one key to another by using a change of notation.
Q. What is the chord of the augmented sixth?
A. A chord containing a sharpened sixth on the minor sixth of the scale; the interval between these two notes, being an augmented sixth, gives the chord its name.
Q. Does it occur in more than one form?
A. Yes, in three, known as the Italian, French, and German.

EXERCISES.

1.



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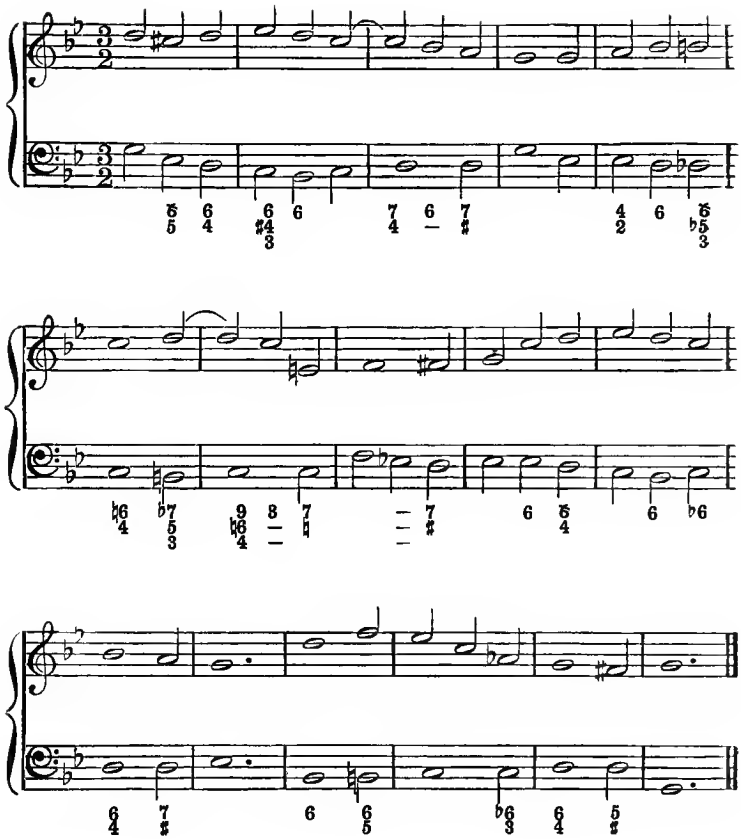

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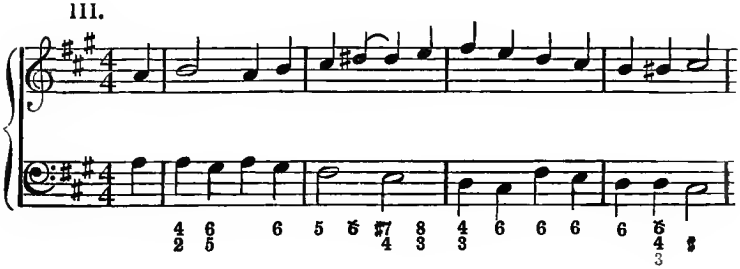

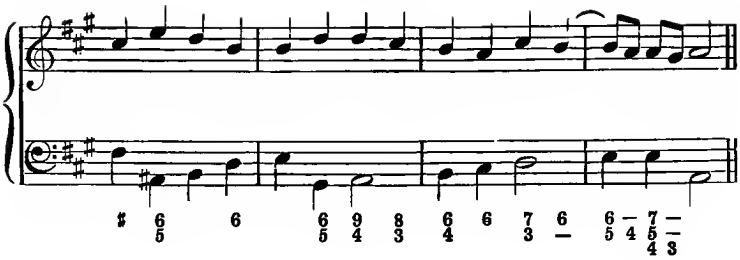

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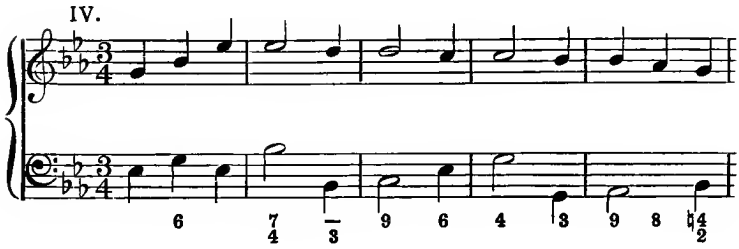

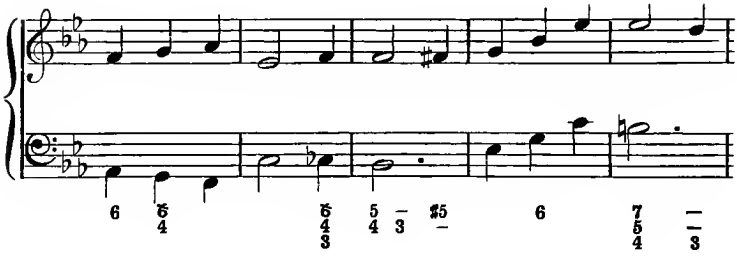

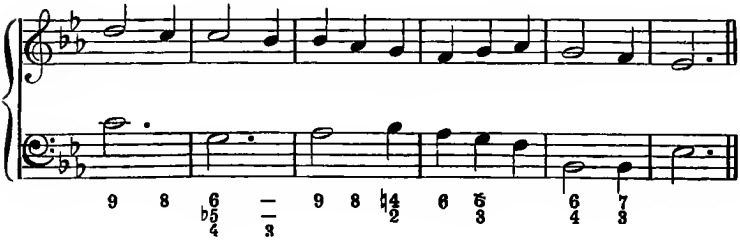

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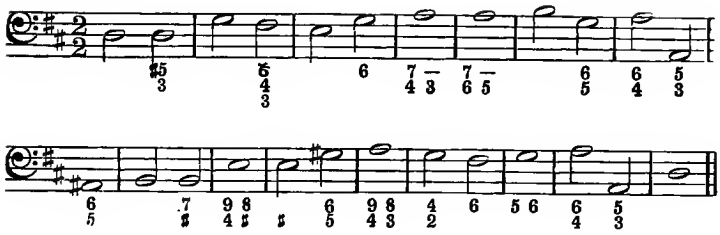

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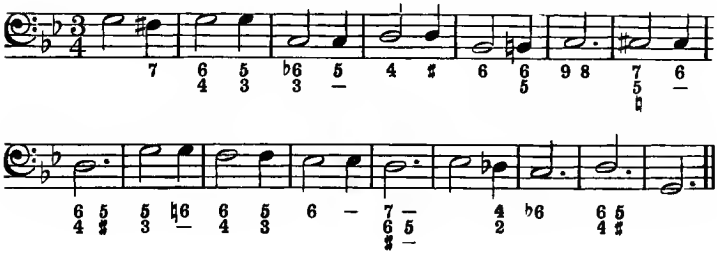

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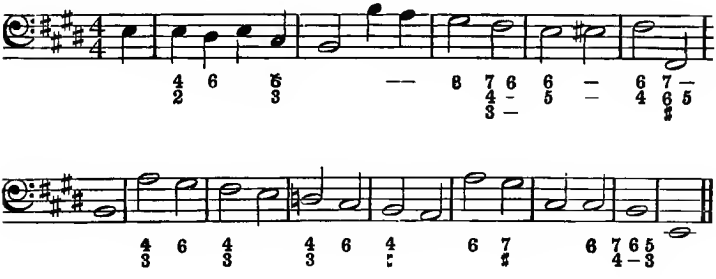

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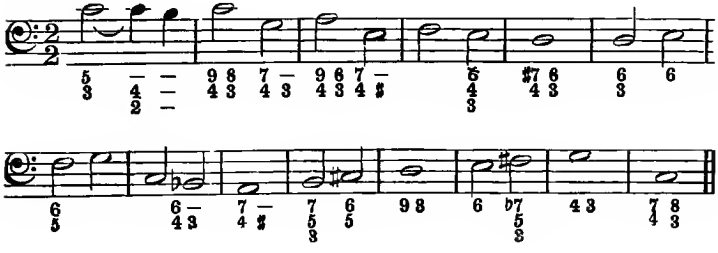

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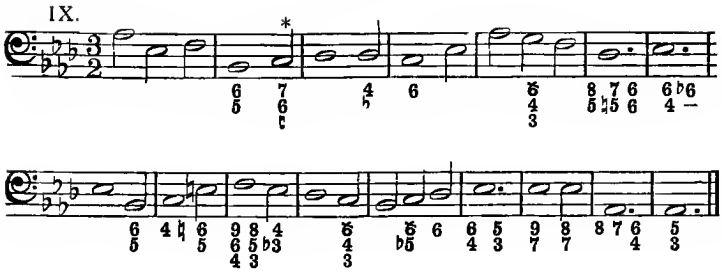

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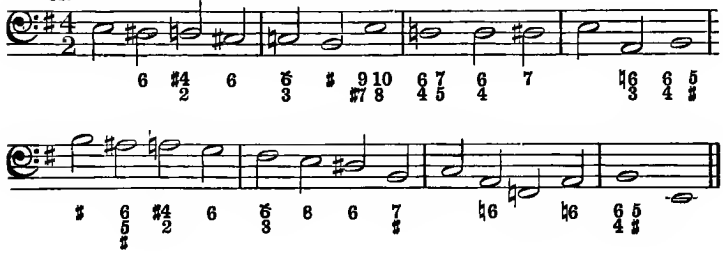

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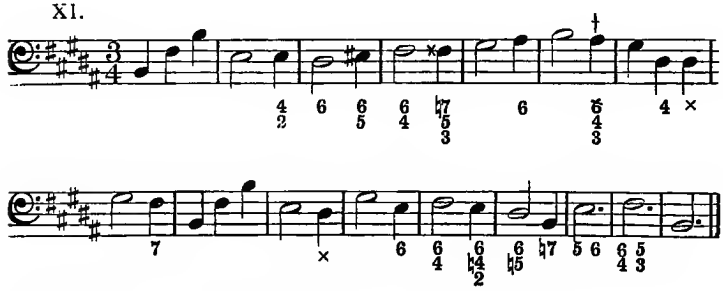

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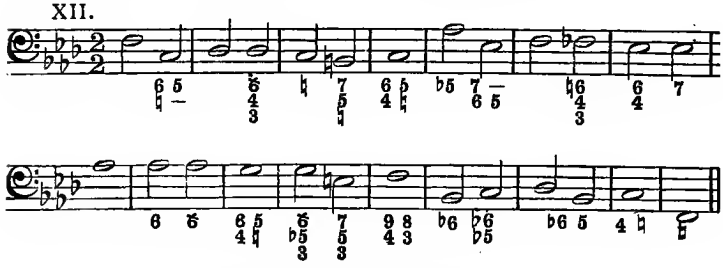


* Position of upper part to B♭ in tenor, E♮ in alto, A♭ in treble.
† A double sharp will be required in order to raise the sixth

APPENDIX.

ONE HUNDRED EXERCISES

ARRANGED AND GRADUATED SO AS TO FOLLOW THOSE GIVEN IN THE PRIMER

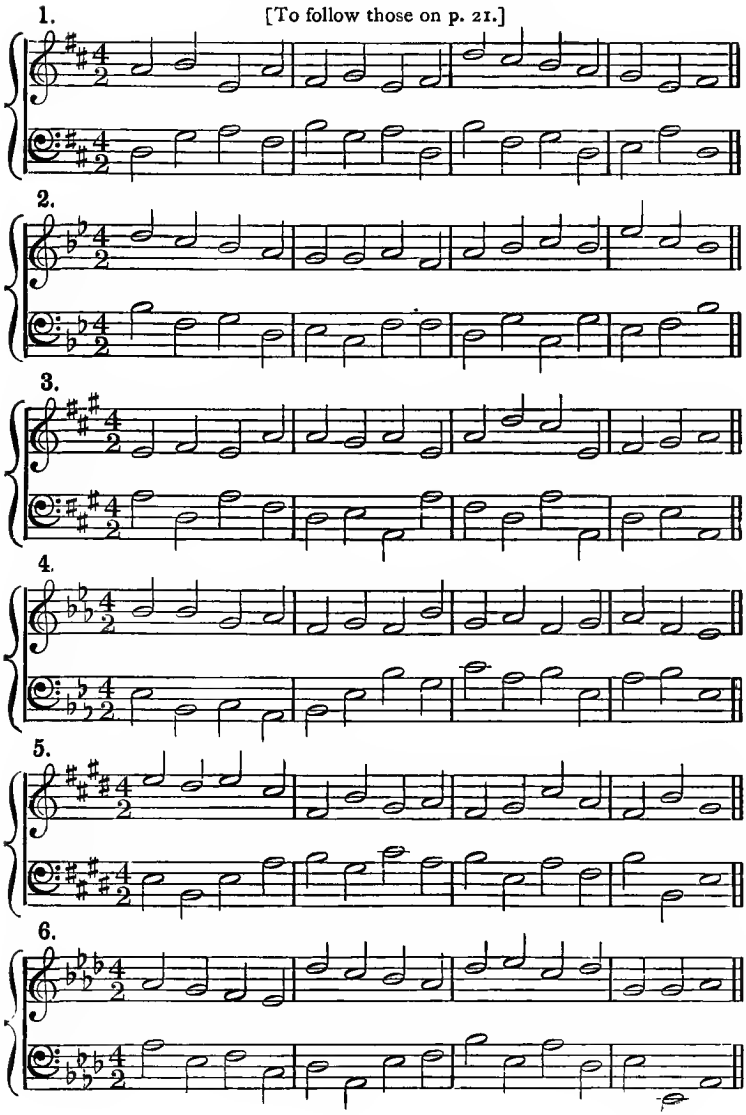
BY

J. STAINER.

EXERCISES ON COMMON CHORDS IN THREE PARTS.

AN ALTO PART TO BE ADDED.

[To follow those on p. 21.]

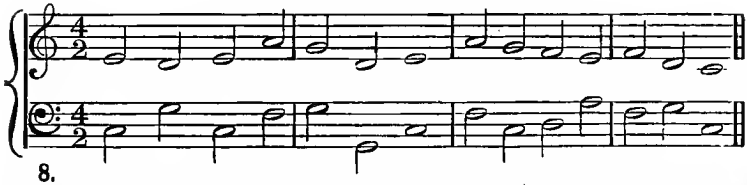


EXERCISES ON COMMON CHORDS IN THREE PARTS.

A TENOR PART TO BE ADDED.

[To follow those on p. 22.]

7.



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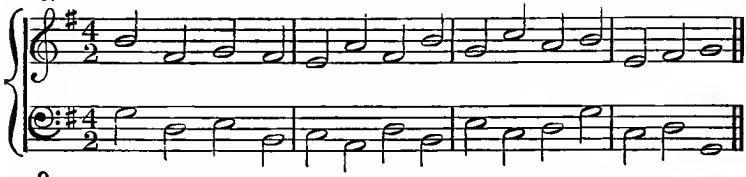

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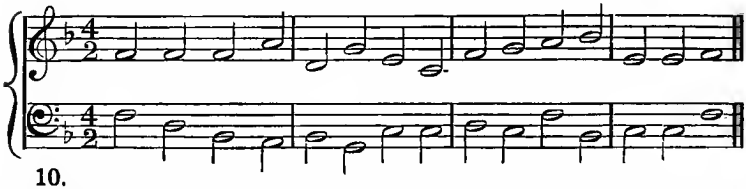

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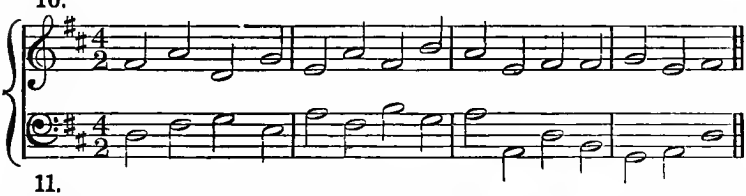

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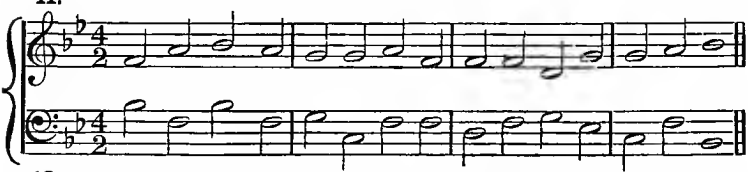

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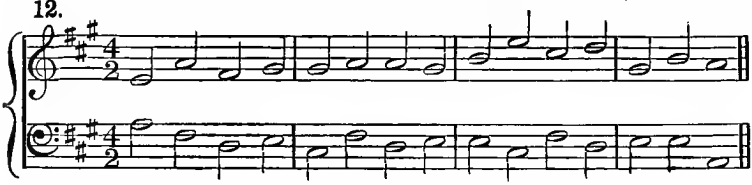
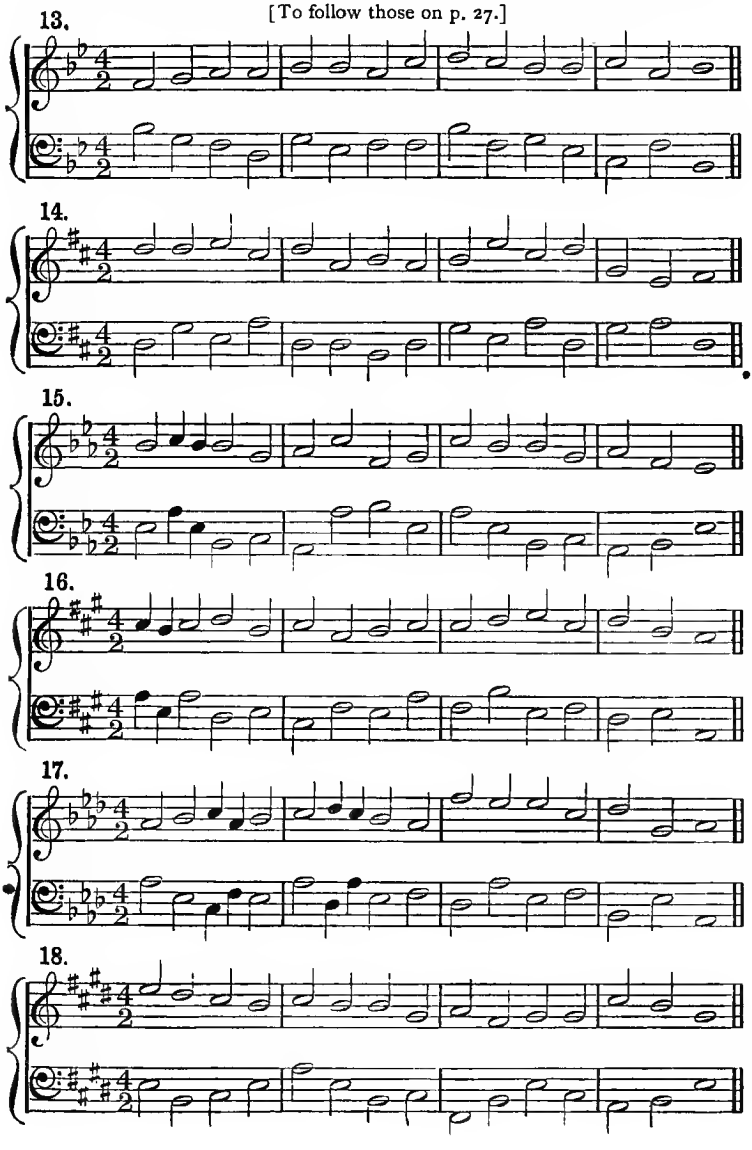


EXERCISES ON COMMON CHORDS IN FOUR PARTS.

AN ALTO AND A TENOR PART TO BE ADDED.

[To follow those on p. 27.]

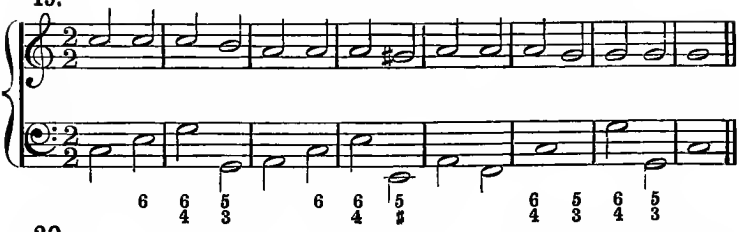


EXERCISES ON THE CHORD SIX-FOUR.

AN ALTO AND TENOR PART TO BE ADDED.

[To precede the Exercises commencing on p. 37.]

19.



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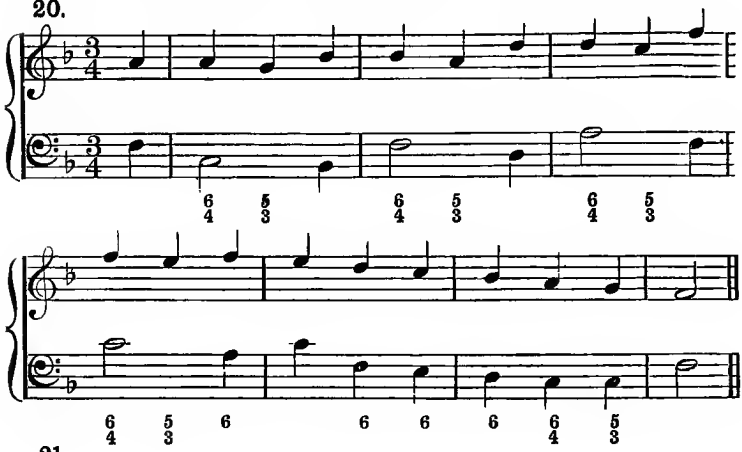

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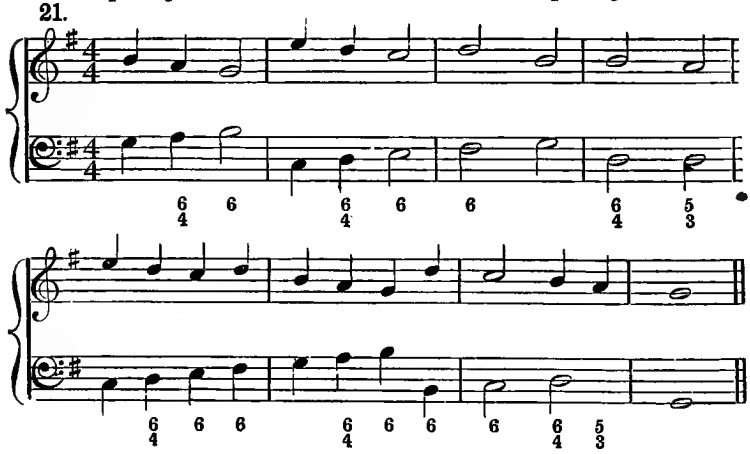
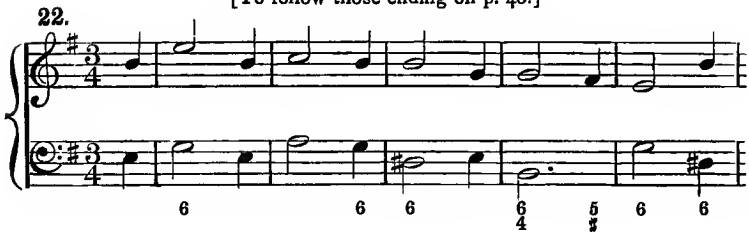


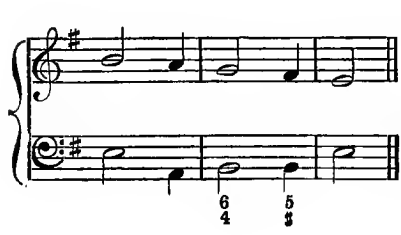
EXERCISES ON COMMON CHORDS AND THEIR INVERSIONS.

AN ALTO AND A TENOR PART TO BE ADDED.

[To follow those ending on p. 40.]

22.





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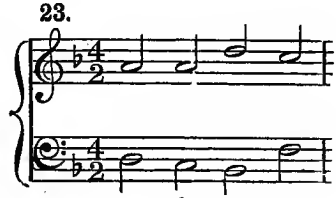

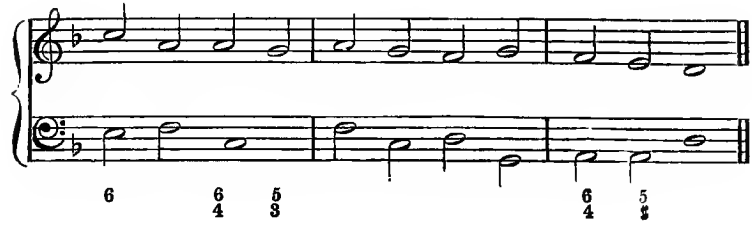

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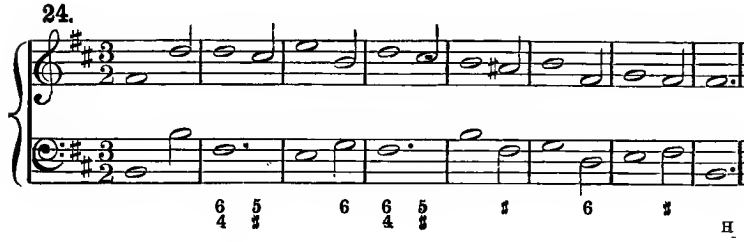
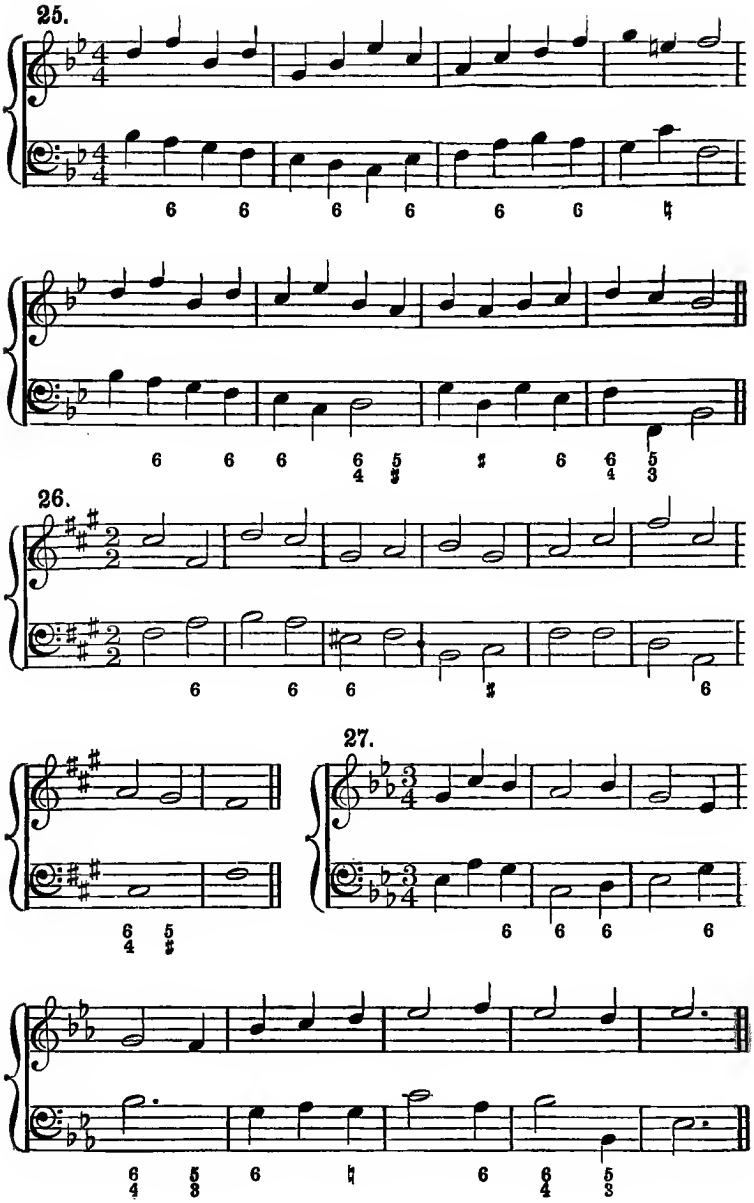
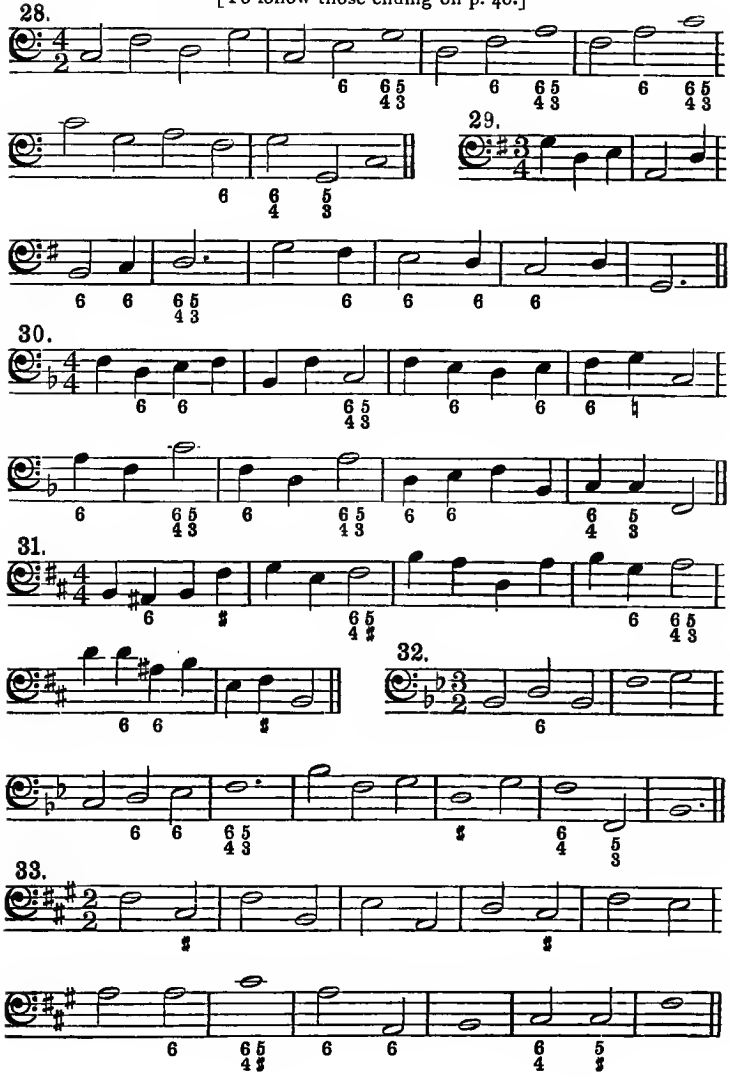



25.
26.
27.

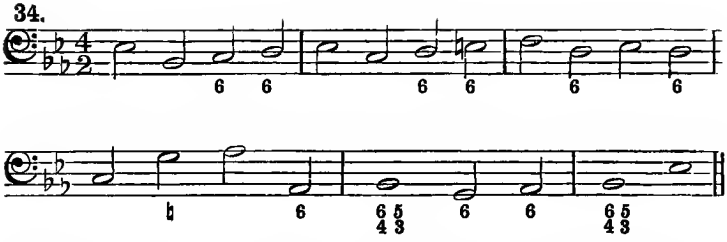
EXERCISES ON COMMON CHORDS AND THEIR INVERSIONS.

TREBLE, ALTO, AND TENOR PARTS TO BE ADDED.

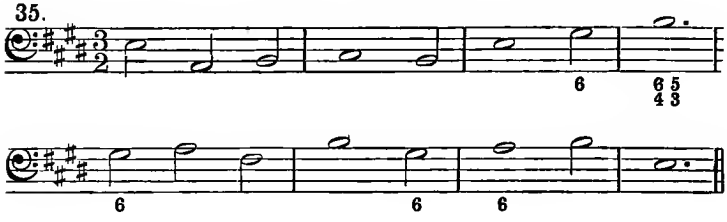
[To follow those ending on p. 46.]



34.



35.



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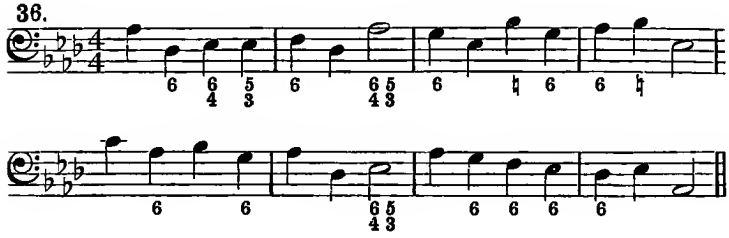
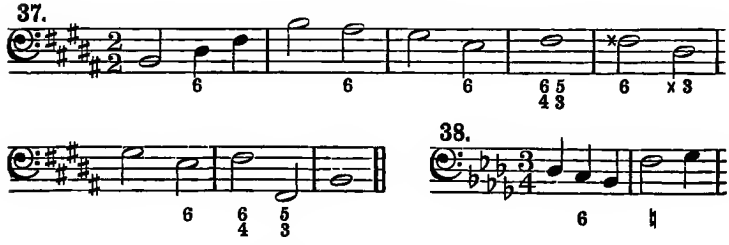
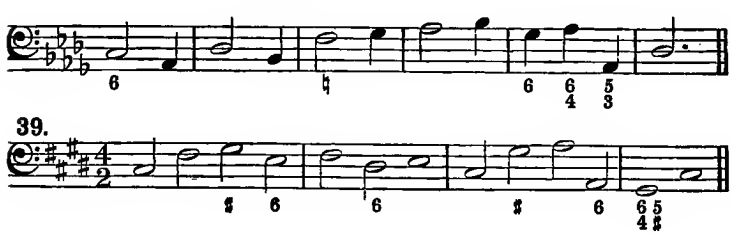


37.



38.



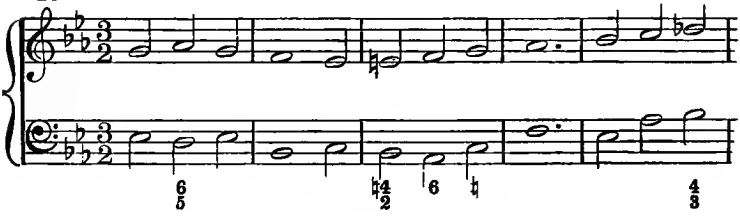
39.

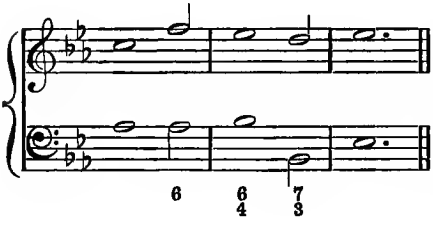
EXERCISES ON THE CHORD OF THE DOMINANT SEVENTH AND ITS INVERSIONS.

AN ALTO AND A TENOR TO BE ADDED.

[To follow those ending on p. 62.]

40.





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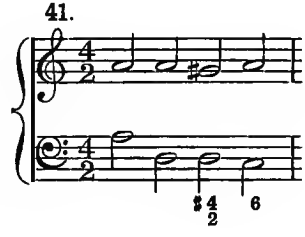
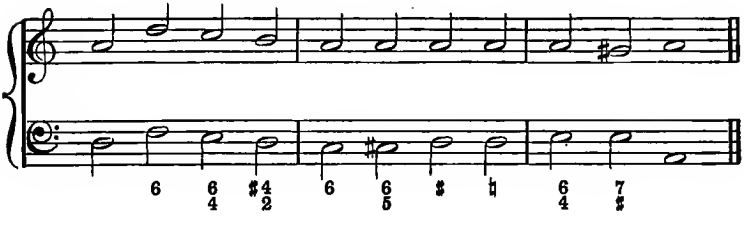
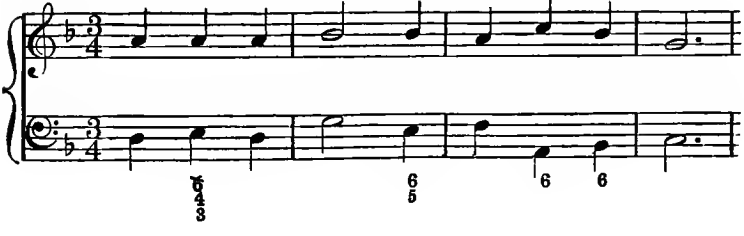
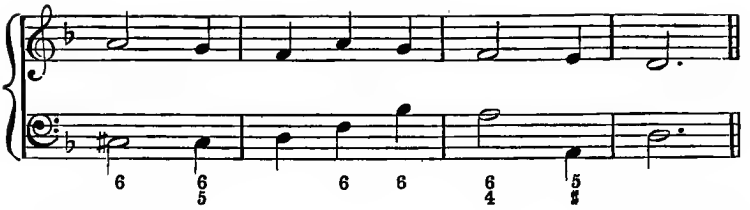


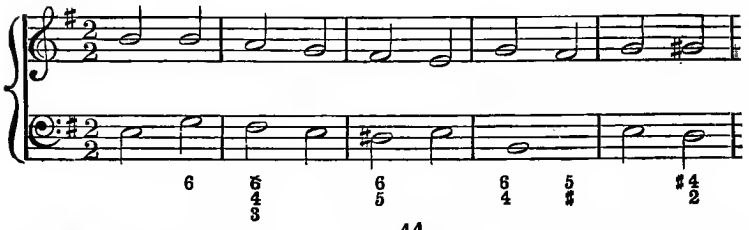


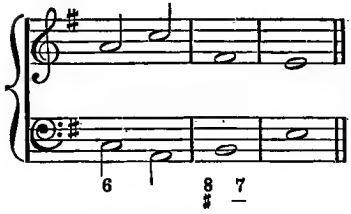
42.





43.





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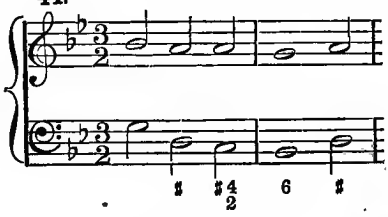
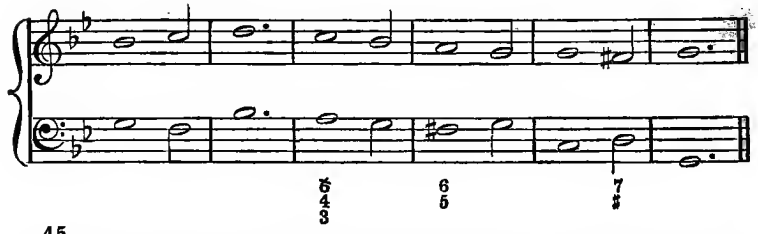
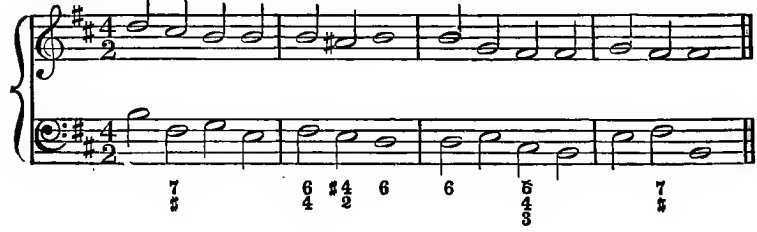




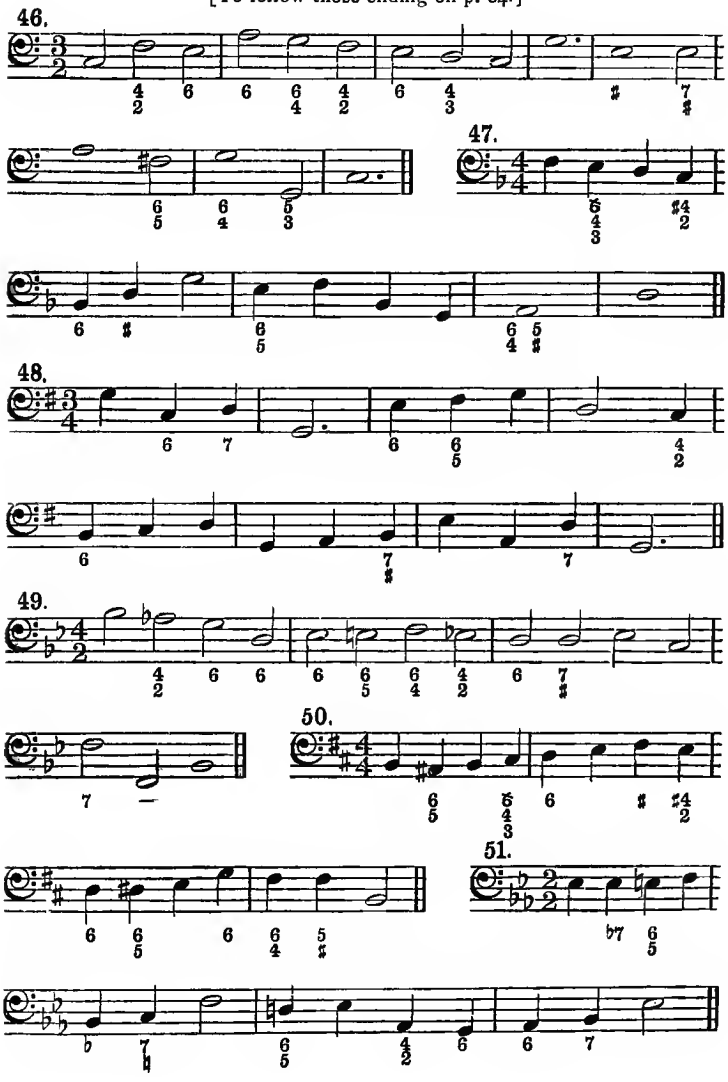
45.



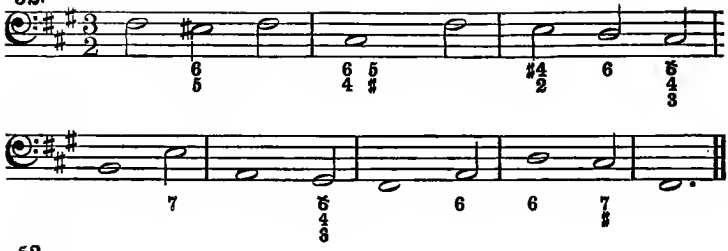
EXERCISES ON THE CHORD OF THE DOMINANT SEVENTH AND ITS INVERSIONS.

TREBLE, ALTO, AND TENOR TO BE ADDED.

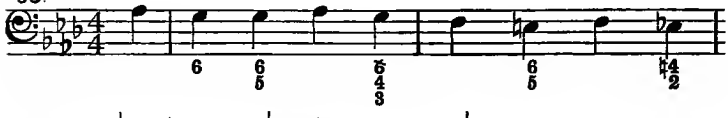
[To follow those ending on p. 64.]

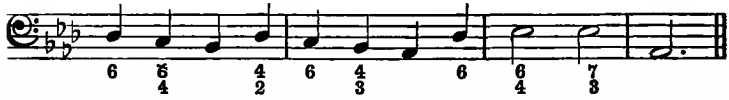


52.

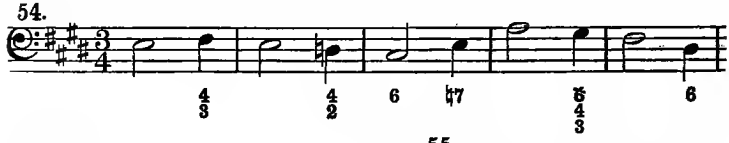


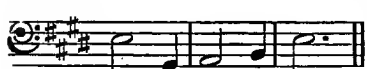
53.



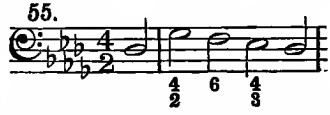


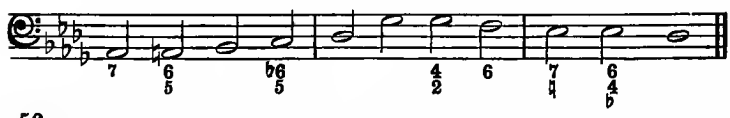
54.



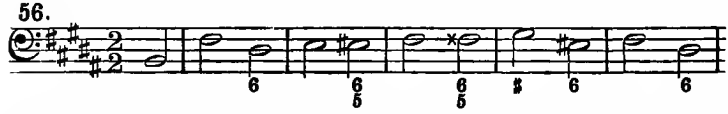


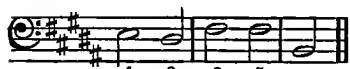
55.



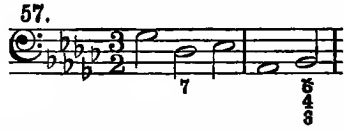


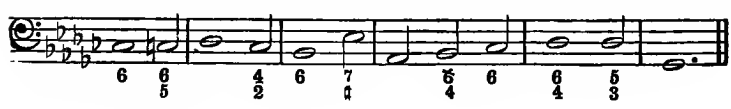
56.





57.





EXERCISES ON THE CHORD OF THE SUSPENDED NINTH AND ITS INVERSIONS.

58. [To follow those on p. 69.]

(no 5th)

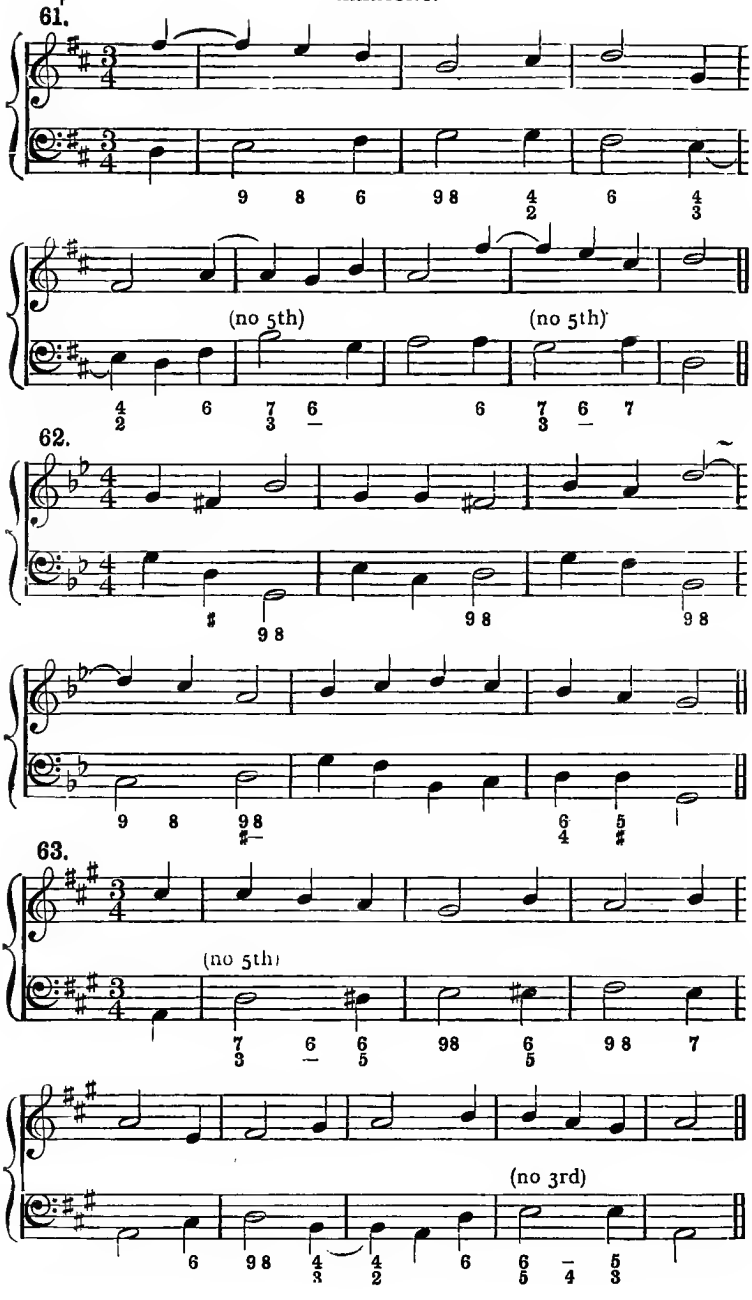
59.

(no 5th) (no 5th) (no 3rd)

60.

(no 5th)

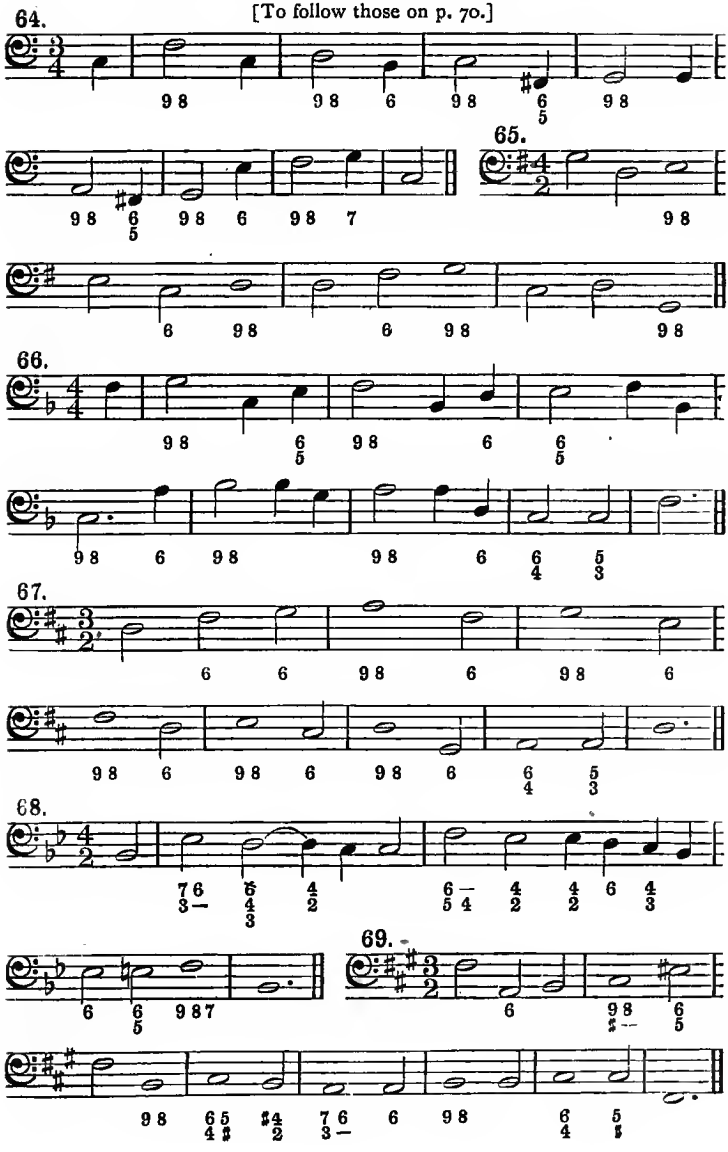
(no 5th)


61.
9 8 6 9 8 4 2 6 4 3
(no 5th)
(no 5th)
4 2 6 7 3 6 6 7 3 6 7
62.
♯ 9 8 9 8 9 8
9 8 9 8 ♯ 6 4 5 ♯
63.
(no 5th)
7 3 6 6 5 98 6 5 9 8 7
(no 3rd)
6 9 8 4 3 4 2 6 6 5 4 5 3

EXERCISES ON THE SUSPENDED NINTH AND ITS INVERSION.

TREBLE, ALTO, AND TENOR TO BE ADDED

[To follow those on p. 70.]

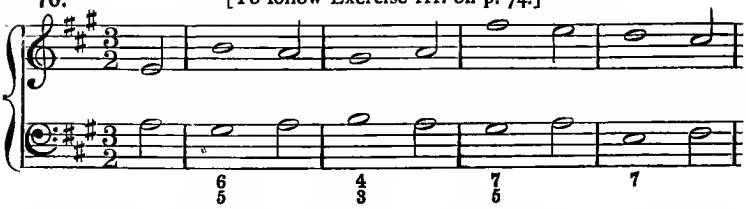


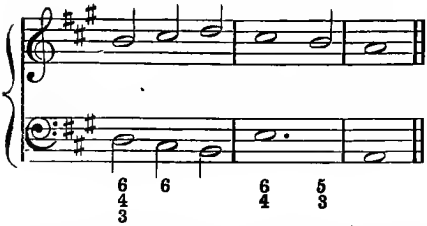
EXERCISES ON THE CHORD OF THE DOMINANT NINTH.

ALTO AND TENOR PARTS TO BE ADDED.

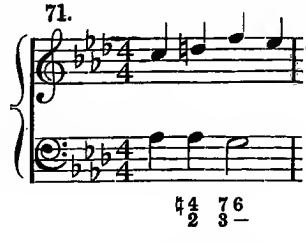
[To follow Exercise III. on p. 74.]

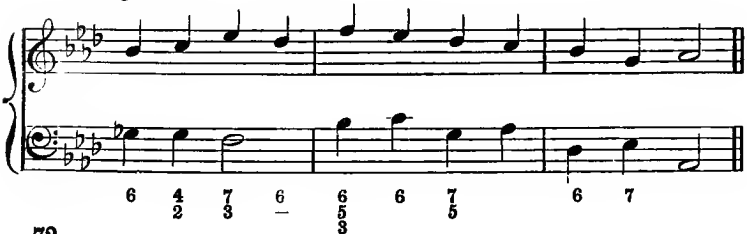
70.



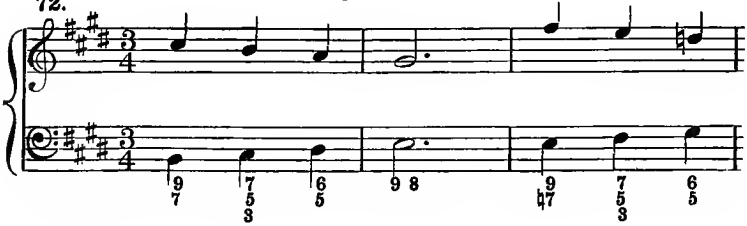


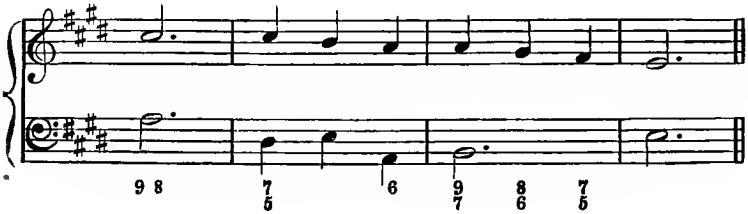
71.





72.





EXERCISES ON THE CHORD OF THE DOMINANT NINTH.

TREBLE, ALTO, AND TENOR PARTS TO BE ADDED.

73. [To follow those on p. 75.]

74.

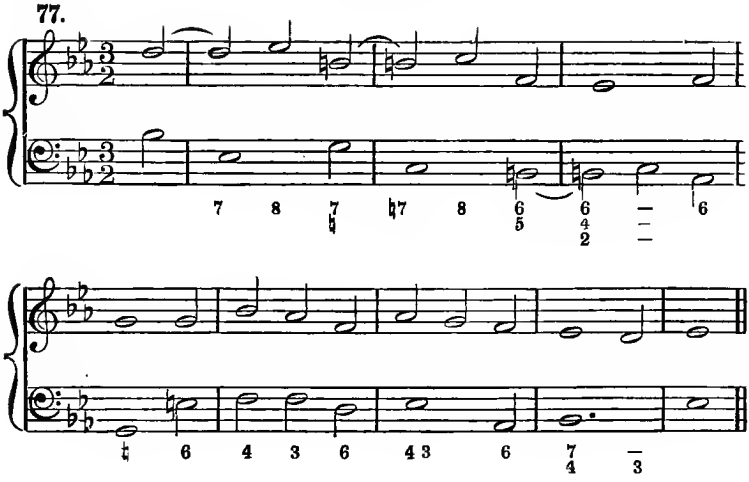
75.

EXERCISES ON THE SUSPENSION FOUR TO THREE, SUSPENDED LEADING NOTE, AND THE CHORD OF THE DOMINANT ELEVENTH.

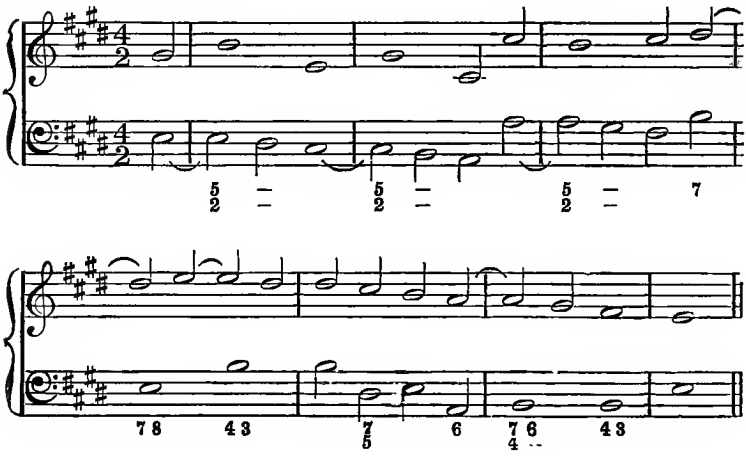
ALTO AND TENOR PARTS TO BE ADDED.

76. [To follow Exercise III. on p. 80.]

77.



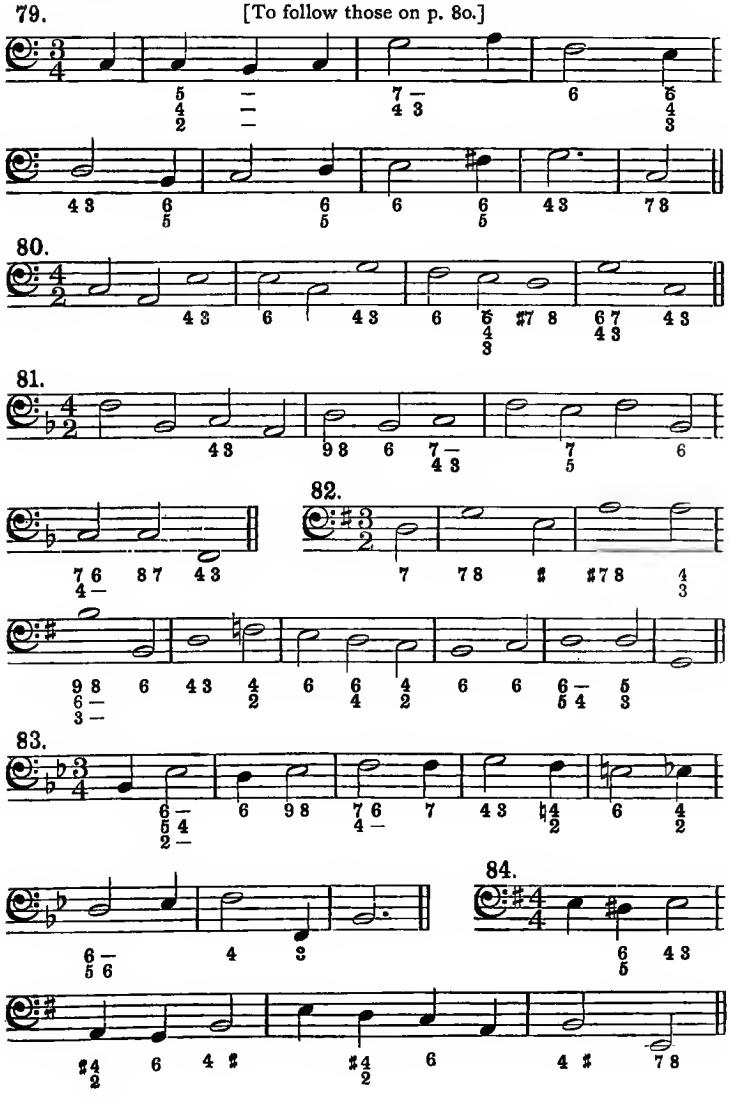
78



EXERCISES ON THE SUSPENSION FOUR TO THREE, SUSPENDED LEADING NOTE, AND THE CHORD OF THE DOMINANT ELEVENTH.

TREBLE, ALTO AND TENOR PARTS TO BE ADDED.

[To follow those on p. 80.]



EXERCISES ON DOUBLE AND TRIPLE SUSPENSIONS AND ON THE CHORD OF THE MINOR NINTH, &c.

AN ALTO AND TENOR PART TO BE ADDED.

[To follow those on p. 86.]

85.

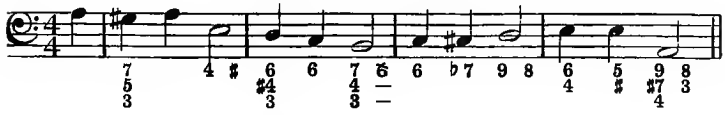
86.

87.

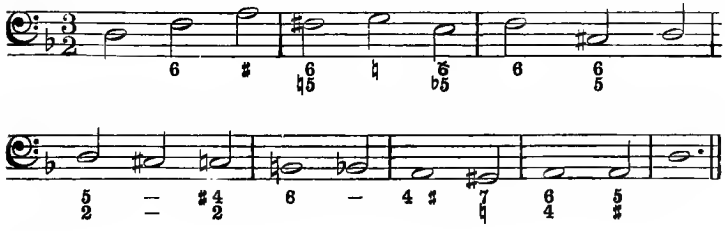
EXERCISES ON DOUBLE AND TRIPLE SUSPENSIONS AND ON THE CHORD OF THE MINOR NINTH, &c.

TREBLE, ALTO, AND TENOR PARTS TO BE ADDED.

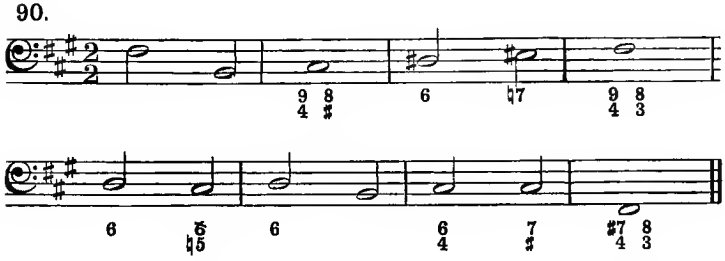
88. [To follow those on p. 87.]



89.

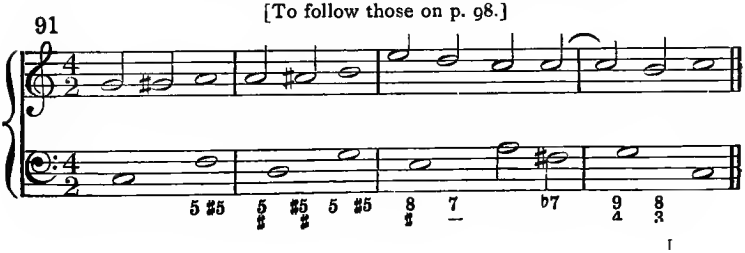


90.

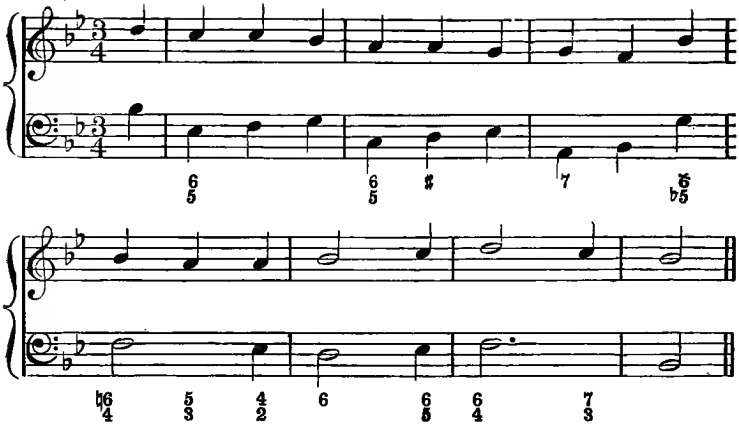


EXERCISES ON THE CHORDS OF THE AUGMENTED TRIAD, ADDED SIXTH, AUGMENTED SIXTH, DOMINANT THIRTEENTH, &c.

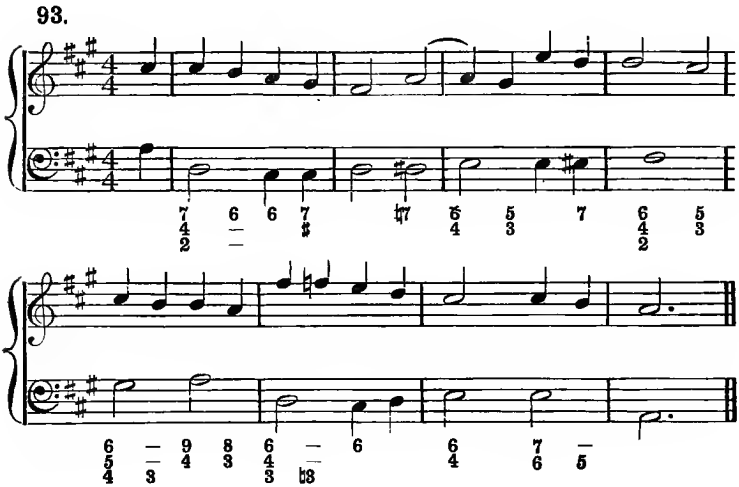
91 [To follow those on p. 98.]



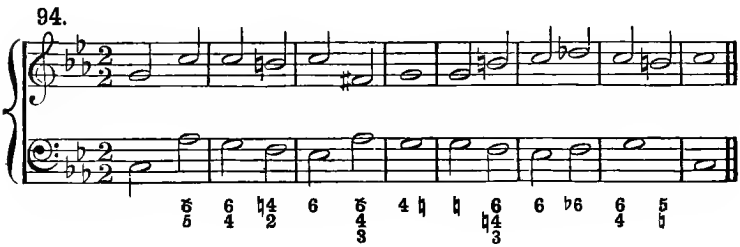
92.



93.



94.

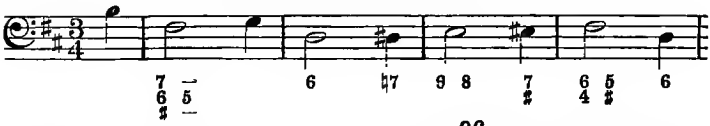


GENERAL EXERCISES.

TREBLE, ALTO, AND TENOR PARTS TO BE ADDED.

[To follow those on p. 100.]

95.



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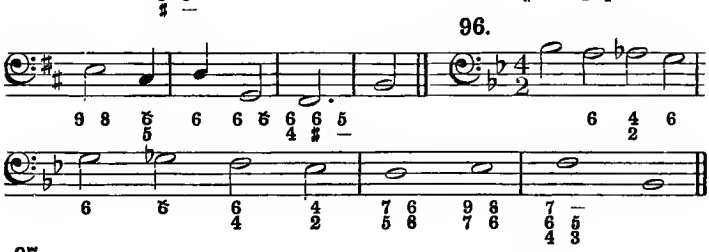

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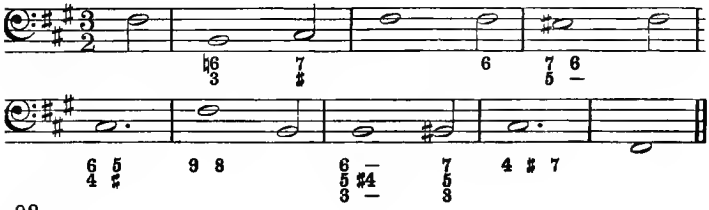

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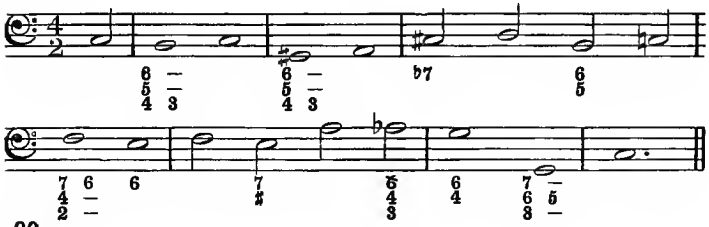

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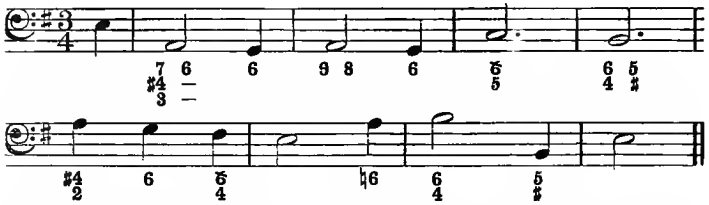

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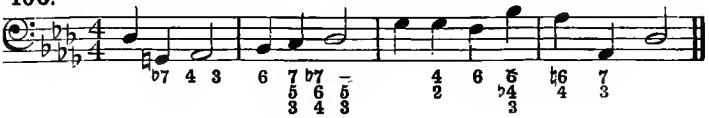

CONCLUSION.

If the contents of this Primer have been fully mastered by the pupil, he will probably be quite capable of understanding some more comprehensive book on Harmony selected for him by his master. It will be evident to him that he must now learn to arrange and *classify* all the most commonly used chords, *on some regular system*, so as to be able to trace their key-relationship in progressions. He may very soon discover that new names have been given to many chords with which he has become familiar, but he will not find this confusing if the work he has already done has been *well* done.

Analysis of works of great masters, made in the presence and with the assistance of his teacher, will greatly assist him in this branch of his study. Above all things he should make himself familiar with the best musical literature, by losing no opportunity of listening to fine music or of attempting to unravel its beauty in his moments of private leisure.

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	s.	d.
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Communion Service, ditto	2	0
Second Mass in E flat	1	0
Communion Service, ditto	2	0
Third Mass in D	1	0
Communion Service, ditto	2	0
Alma Virgo (Latin and English)	0	4
Quod in Orbe (ditto)	0	4

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H. H. HUSS.

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W. JOHNSON.

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N. KILBURN.

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OLIVER KING.

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Songe in a Vineyard (Female Voices) ...	2	6
Ditto, Sol-fa	0	6

H. LAHEE.

The Sleeping Beauty (Female Voices) ...	2	6
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O God, when Thou appearest. Ditto ...	0	3
Have mercy, O Lord. Second Motet ...	0	3
Glory, Honour, Praise. Third Motet ...	0	3

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Communion Service, ditto	2	0
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